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JANUARY 1943

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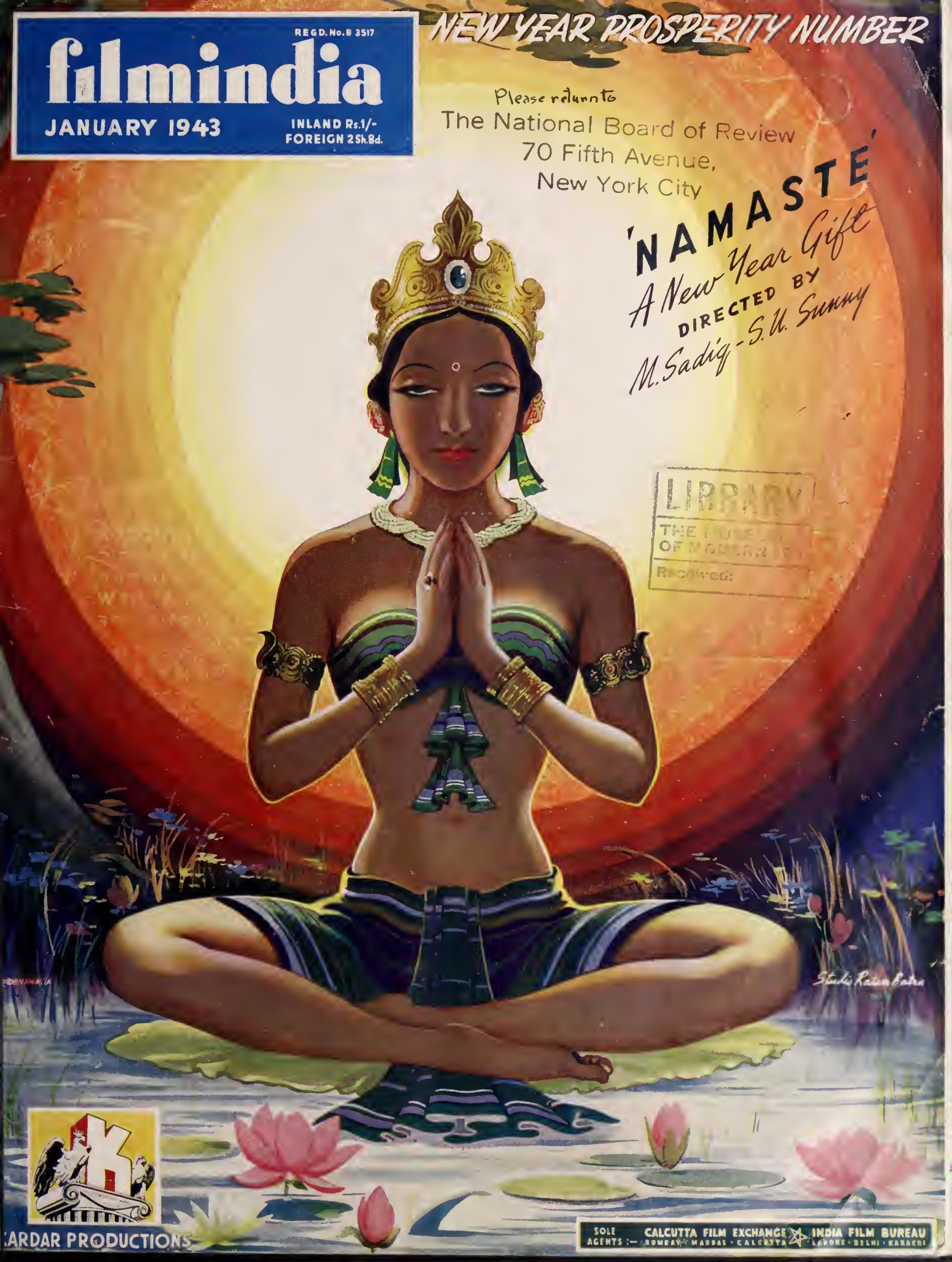

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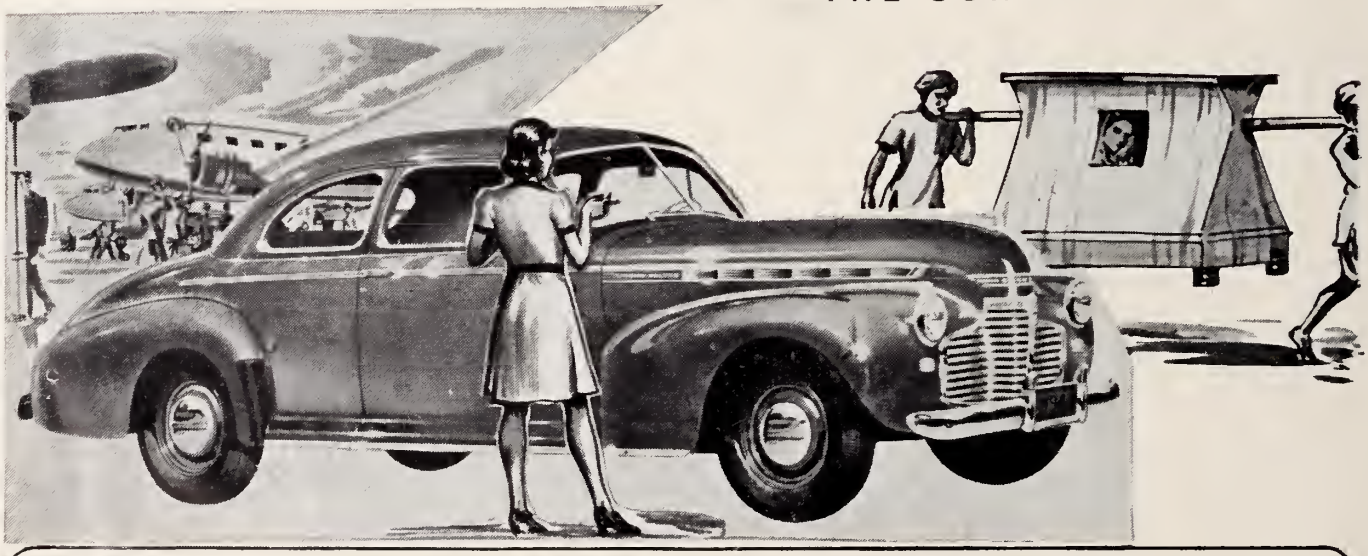

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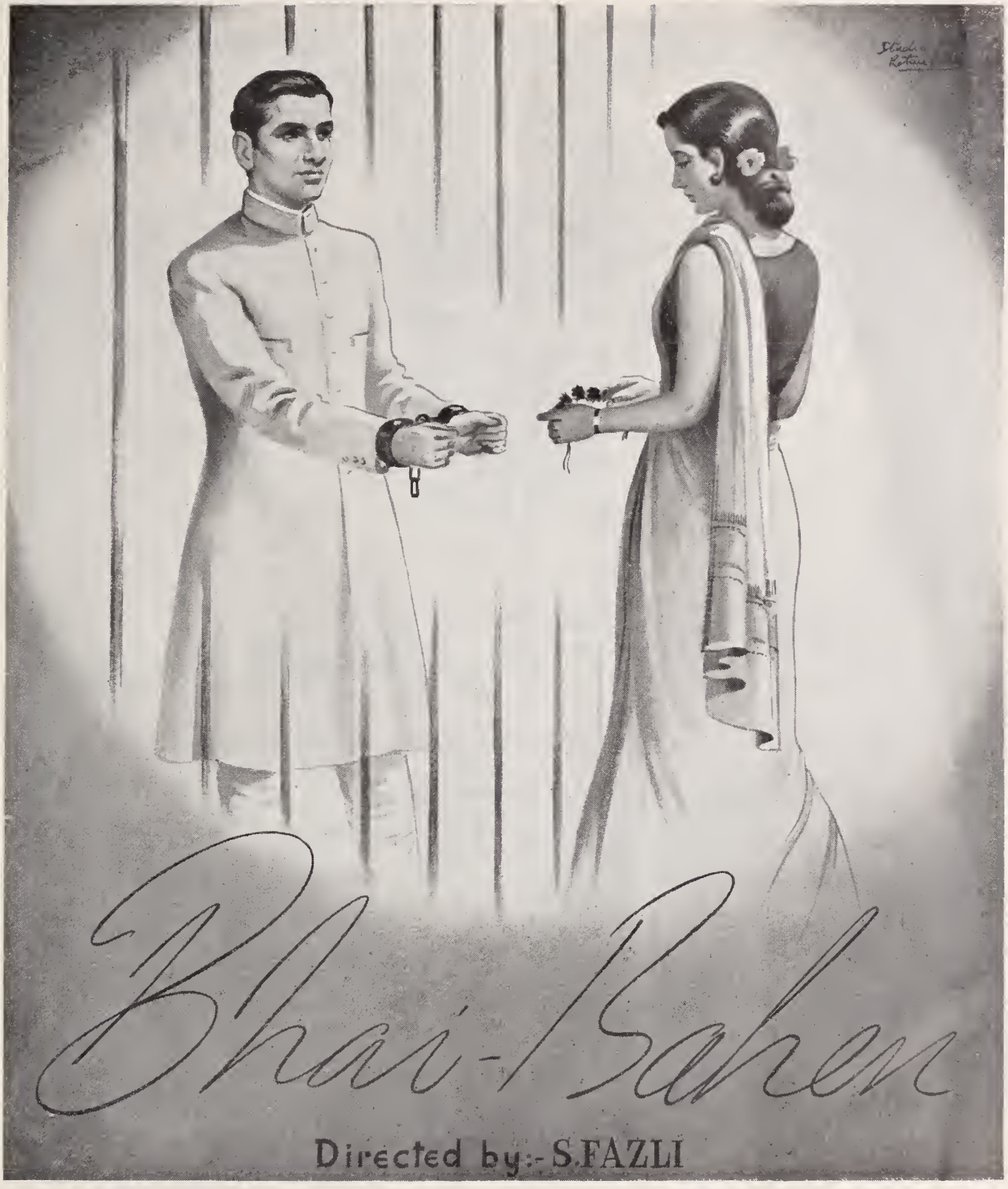

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JANUARY 1943

VOL. 9 **NO. 1**

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Editor: BABURAO PATEL

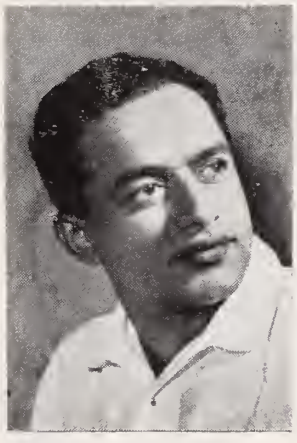
Shantaram Keeps His Promise!

The year 1943 will become a memorable milestone in the history of the Indian film industry when years hence some one finds time to write one.

And that memorable milestone will also perpetuate the then revered memory of Mr. V. Shantaram, India's greatest director.

For years I have been quarrelling with Shantaram over men and things in our film industry. With his usual grace Shantaram has always considered these quarrels as heated discussions. I have been asking him to do things. He has been requesting me to wait.

He had promised me progressive social pictures when he was producing spectacular mythological stories. He produced "Duniyana-Mane," "Admi" and "Padosi" and kept that promise.



Mr. V. SHANTARAM
India's Greatest Director

He had promised me to take up new faces and not put all his hopes in the rotten star baskets and he gave us artistes like Chandramohan, Shanta Apte, Shanta Hublikar and others.

He had promised me to come down to Bombay and produce pictures. His new Rajkamal Kalamandir is a visible evidence of that promise.

He has promised me many other things—big and small—and one by one, I am sure, he will fulfil them.

But the one big thing he had himself sworn to do was to found the Film Academy of India where the future youth of the country may get the right training to fulfil its aspirations in art and the artistic.

I still remember those depressing moments on the

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and for long Journies

TAKE YOUR FOOD WITH YOU!

lonely moors surrounding the Prabhat Studios in Poona, when Shantaram would recount to me, with tears in his eyes, the grim and tragic story of his own hard training in film work.

Beginning his life as an ordinary bell-boy in the Maharashtra Film Company of Kolhapur, every one expected him to end his career as the chief errand-boy of the studios. Precious little education had that bell-boy with only a nodding acquaintance of the English language.

It was an uphill task for the boy with extreme poverty nursed as a family ghost for generations. His meagre monthly earnings of a few rupees helped the family expenses and Shantaram went without an afternoon lunch for years, for the simple reason that he could not spare the six pies for even a cup of tea.

All round him more fortunate people created new art every day. The struggling Maharashtra Film Company, guided by the genius of Baburao Painter, was fast making a big name in the film production field.

Between the two tinkles of the office bell calling the faithful to attention, Shantaram decided to learn new knowledge primarily to fight grinding poverty.

Holding the slate before the camera—his first direct job in motion picture making—Shantaram gradually advanced through the most grinding mill to become the first assistant to Mr. Baburao Painter, the producer-director of the Maharashtra Film Company.

This uphill journey was punctuated by innumerable obstacles as the film industry was then in a primitive state and every one had to learn by the method of trial and error. A poor boy had no resources for his own experiments, but he watched closely the trials of others and learned from their errors.

It was one continuous grind of toil and tears on an empty stomach and even now when Shantaram recalls those times big beads of perspiration crop up on his now fortunate forehead

Having learnt all he had to, he had to wait for a long time for an opportunity.

Inevitable human rivalry, the cause of so many human miseries in this competitive age, withheld that opportunity from Shantaram for a long long time, till one day he broke the shackles and with faith as his only capital founded the Prabhat Film Company with a few colleagues as his partners.

The rapid success of Prabhat is one of the most remarkable romances of the Indian film industry. The part Shantaram played in building this great institution will only be appreciated now after his departure, when his absence will be felt more than when he was a part and parcel of that great concern.

Shantaram's remarkable genius in motion picture production had by now become the pride of the nation and the one envy of his competitors. His glorious struggle was crowned when the Government of India ap-

Believe It Or Not

(The following letter is addressed to Editor Baburao Patel by Mr. Jayant Desai, senior-most Director of Ranjit Movietone. The letter is provoked by our recent editorial: "The Snake And The Snake Charmers" and provides interesting reading.—The Editor.)

"My dear Baburao,

I appreciate your courageous stand against the producers and the distributors in your latest editorial "The Snake And The Snake Charmers". But one thing I would like to suggest is that a bad review usually does more harm to the director of a picture than to the producer.

When a picture fails the producer abuses the director even if the picture is a good one, but if it clicks at the box offices and even if it the reviews are bad, the producer would not give any credit to the director but would pat his own back.

I consider you as the best critic and so I feel that you should treat the directors very sympathetically. After all directors are more in your line than the producers and the distributors who are getting rich on the talents of others.

Your editorial is really a fine stand against the capitalists of our industry. If you can keep up the same spirit you will do a lot of good to everybody. Don't be afraid. I'll be the first person to buy your magazine at Rs. 5|- per copy just as, at present, I am paying a rupee for it at the stalls.

I don't want that you should be put to any financial loss and I don't think the producers and the distributors would stoop so low as to cause you a loss by stopping their advertisements. But my instinct tells me that you will be a superb critic—with dynamic language and constructive suggestions—when all the advertisements are stopped.

"Well, I wish you even greater success in your career because we want people who can stand and fight in this weak and capitalistic industry.

Director Jayant Desai, Ranjit's money-maker, who has given great hits like "Shadi", "Tulsidas" etc.

Yours sincerely,
JAYANT DESAI.

1943

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MAGIC VOICE of the SCREEN

pointed him as their Film Producer—a unique recognition for a man who began as a bell-boy twenty-five years ago.

For a year Shantaram went off his own production and threw himself headlong into the production of some doubtful short subjects to prop up the war-efforts of the country.

But the blue and the purple of the State soon choked the artistic soul of our artist. Once again he rebelled and became free.

Rajkamal Kalamandir is the new temple where this unique devotee will burn new incense from day to day at the Altar of Art.

Yes, Shantaram will travel fast and true on his glorious journey to immortality, but very often he looks back at the rough road he has left behind and as he looks back he sees the huge boulders which once blocked his way and trembles at the thought of other travellers having to stumble against them.

Out of this sympathetic fear for his fellowmen is born India's very first Film Academy for which Shantaram apologises as follows: "What use is my success and money and for that matter my very existence, if I cannot help others along the journey and make it a bit easier for them. I must do my bit. All human effort must contribute to lessen the misery that has filled the world today."

Veena, chic and coy provides new thrills in 'Yad', an Asiatic Picture.

Shahzadi—a popular dancer—is seen to advantage in "Haso Haso-e-Duniyawalle" a social picture of Soubhagya.

Those are the words of a very human artist who has not forgotten his own past on the crest of his crowded hour.

The year 1943 therefore brings into existence India's first Film Academy where students of motion picture art will be initiated into the mysteries of motion picture production by the unique method of practical training in a live studio.

This will be specialised training in a commercialised art which pays fabulous salaries to its employees. And yet the training fees are kept a reasonable minimum and the recurring losses in establishment expenses for the first five years will be met from the private purse of Mr. Shantaram.

Elsewhere in this issue is published the trade announcement of the Film Academy of India and those, who have been anxious to join the Indian film industry in one department or other, have now the opportunity to do so.

In the meanwhile, let film enthusiasts remember that India's first Film Academy owes its existence to a bell-boy who built his life between the two tinkles of the office bell.

Thanks, Shantaram, for keeping another promise.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A PAINFUL PARTING

The frivolous quarrel which started over Amiya Chakravarty, director of "Basant", between Rai Bahadur Chuni Lall, the General Manager of the Bombay Talkies, and Mrs. Devika Rani Rai, Controller of Production, seems to have reached its unfortunate climax, as Rai Bahadur Chuni Lall is reported to be resigning from the 2nd of January 1943 and severing his connection with the Bombay Talkies.

With the Rai Bahadur is going Producer S. Mukherjee whose unique success in production has already made new motion picture history. Ashok Kumar, V. H. Desai and some other leading technicians and artistes are also leaving to join Rai Bahadur's new production company.

Rai Bahadur Chuni Lall, with the help of the most important production unit in the country today, is bound to make his new business as big a success as he did with the Bombay Talkies.

Rai Bahadur Chuni Lall was one of the founders of the Bombay Talkies with Mr. & Mrs. Himansu Rai.

Rai Bahadur Chuni Lall

For the first four years, the Bombay Talkies struggled for a precarious existence and when Mr. Himansu Rai died suddenly in May 1940, the company had debts amounting to over three lakhs of rupees.

Rai Bahadur Chuni Lall inherited these debts along with what little success the company had achieved till then. Taking in hand Producer S. Mukherjee, the Rai Bahadur soon produced "Kangan" which proved a terrific success. Then came from Producer Mukherjee "Bandhan", "Naya Sansar" and "Jhoola", all great money-makers which helped the Rai Bahadur to turn the financial scales favourably for his company. Very soon the accumulated dividends of seven years on Preference Shares were paid and another 10 per cent was paid, for the first time, on the Ordinary Shares of the Company.

Today, when Rai Bahadur is leaving the Bombay Talkies Ltd., he is leaving behind a very prosperous company with a huge bank balance and a new picture like "Kismet" ready in hand, to wish all god-speed to the company.

In the film circles there are no two opinions about Rai Bahadur Chuni Lall's organizing ability and business acumen and his inimitable services and devotion to Bombay Talkies will never be forgotten.

We hope, Devika Rani makes good use of her new opportunity by using the present substantial resources of the company and add more in future to the glory and success of the Bombay Talkies Ltd.

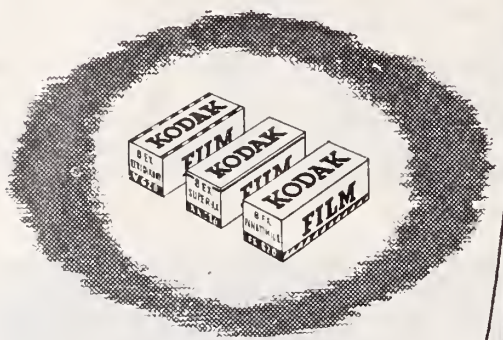
No longer will the genial Rai Bahadur, with his inevitable flowering button-hole, preside over Devika Rani's birth-day parties nor will he be there to garland her on the steps of the Roxy Cinema on premiere nights of Bombay Talkies.

It is a pity.

Kanan can always claim beauty of lovely music if not anything else. And she gives plenty of music in "Jawab"

Now that film is scarce

make the most of it



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If occasionally you find that your Kodak dealer is out of your particular size of film, please be patient. And when fresh stocks arrive please do not be unfair to others by buying more than you really need.

1 Keep the camera steady; use a tripod or other firm rest if possible

2 Don't underexpose; it is better to be on the safe side and err by overexposure

3 Be sure you are not cutting off part of your picture

4 See that the sun does not shine into your lens

5 Remember to wind the film on after exposing I

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GLAMOUR BOYS OR GARBAGE MEN?

Nowadays when you go round the town seeing Indian pictures, in a single day you come across a single actor working in four pictures at a time. When all these pictures are social stories, you find the same actor dressed in a common social costume and doing practically the same type of work through all the four pictures.

This is how Indian producers present variety in entertainment—the same blasted face of the hero in four different pictures of four different producers.

This is the tragic crop cinema fans are gathering nowadays as a result of the vicious free-lancing done by some of our leading film actors.

Art and its idealistic pursuits have already been thrown to the winds. Our actors no longer believe in the time-honoured adage: "Art for art's sake". Some of them have become heartless racketeers with their first to fourth preferences operating with heartless accuracy.

If these actors think that they are smart, they are very much mistaken. By working in several pictures at the same time, they are shedding their glamour very fast—glamour which took them years to build. Too frequent appearances of a popular star dissipate his popularity and a stage is reached when people get disgusted with his face.

If actors wish to be selfish, they must also be wise.

There was a time when Motilal, Chandramohan. Prithviraj, Kumar, Jagdish, Jairaj and others used to draw crowds. The reason lay in their appearance on the screen at long intervals.

Today, none of these one-time well-known actors draws any crowds. They have all appeared in so many pictures, so frequently and so unfortunately that people are tired of their faces. People don't like to be overfed, however excellent the offering.

Chandramohan once bragged that his pictures never failed and yet "Jhankar", a story built round him, failed to be popular.

Motilal is very popular with the producers and keeps on collecting new contracts every month. But being popular with the producers is one thing and with the public quite another. When producers realize the grim fact that even Motilal's pictures fail, they will stop offering contracts to Motilal.

Take the case of Kumar. When he first came to Bombay after his classic role in "Puran Bhakt" he was quite a craze with the people and the producers. Producers paid him big sums to star in as many rotten pictures as possible. Today, Kumar has to produce his own pictures to get for himself an acting chance. And as a producer he dare not take a chance with himself, so he takes in Chandramohan or Prithviraj to help him out.

That is what is going to happen with our glamour boys of today. They are going to be garbage men of the future. It seems quite wise to make hay when the sun shines. It may be a useful proverb in other walks of life but not so in this glamour industry where the continuance of the sun is more important than the making of the hay.

Chic Sadhona Bose keeps the rhythm of the bells echoing through "Paigham", a social story of Amar Productions.

"BHAKTA KABIR"

..As we go to the press, we get the good news that "Bhakta Kabir", produced by Unity Productions and released through the Bharat Pictures Ltd., has been exempted from the Entertainment Tax by the Government of Bombay.

The Governments of the Punjab and Sindh had long since exempted this picture from the Entertainment Tax, because of its Hindu-Muslim unity theme of which the picture makes no secret. But this is the first time that the slow-moving Government of Bombay has ever officially blessed a picture thus and we congratulate the Government for this enterprise and thank our Ex-Sheriff M. R. A. Baig for his good efforts on behalf of a deserving Indian picture.

"Bhakta Kabir" is a picture our nation badly needs just at this time.

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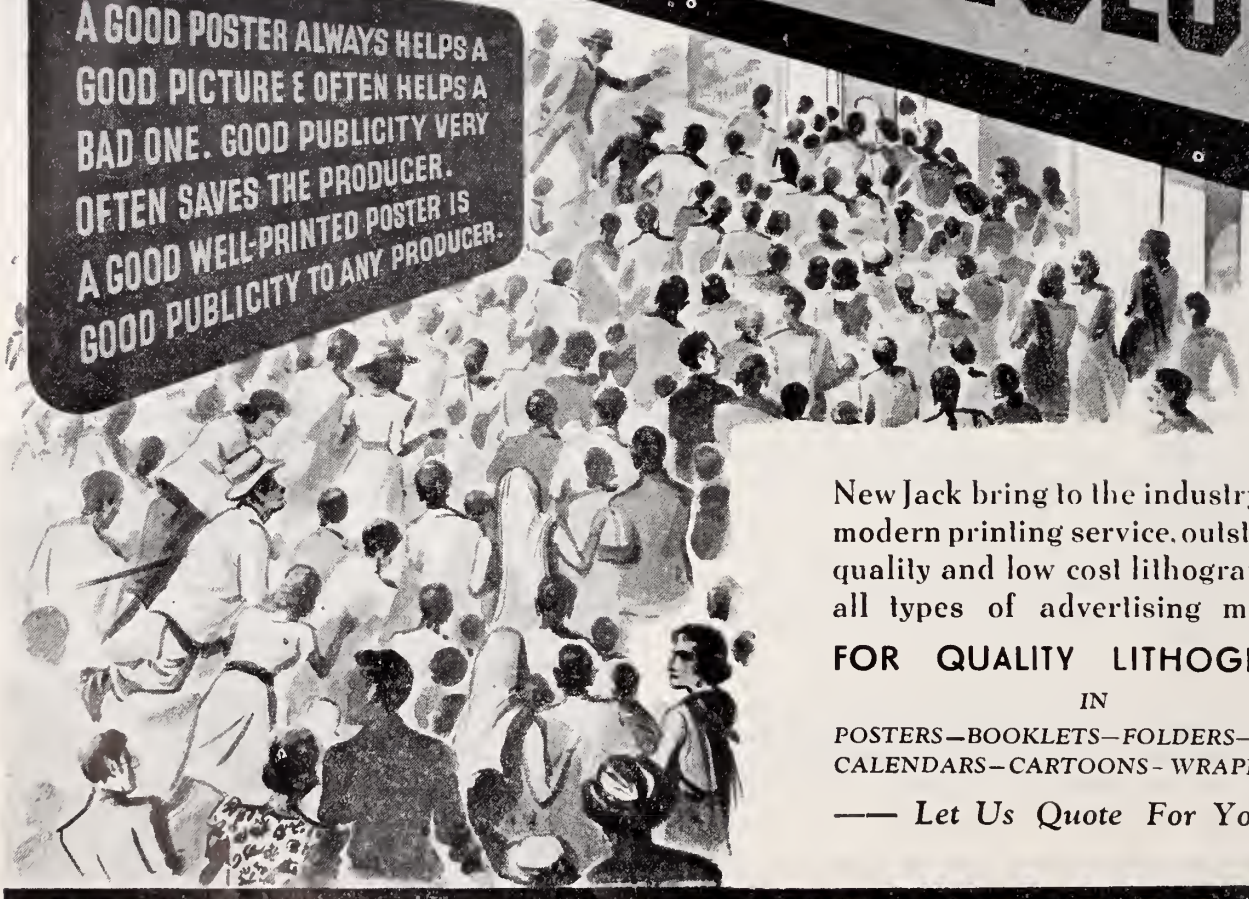

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Producers are heartless capitalists at all times. They will pay as long as it pays them to pay, but once an actor stops pulling, they will have no use for him.

It is for our popular actors to realize the folly of their present ways. With the present free-lance racketeering they may reap a few temporary benefits, but in the long run they will find themselves thrown on the garbage heap.

THE TELEPHONE NUISANCE

The Indian film industry was never very much known for its politeness. The average film man, whatever branch of the film industry he may be working in, was never lucky in being called a polite person.

This attitude continues to be obvious in all the fields of work: production, distribution and exhibition.

Ring up a studio and try to inform a producer that his wife is dead. You shouldn't be surprised to hear the telephone operator say: "So what? He is busy and you can't talk to him."

Even the poor wife's dead body will have to wait, till the producer is free. Not that he is always busy. For all we know, he might be just having an afternoon nap. But what do the telephone operators care? They keep on being rude call after call.

Our studios have not yet understood the function of a telephone. They consider it to be a nuisance link between the public and themselves.

Mumtaz Shanti radiates a new personality in "Kismet", the new social picture of the Bombay Talkies. Ltd.

Slow-growing Vasantee plays another baby-role in "Dukh Sukh" a social story of Ranjit.

Admitting that there are plenty of idle people who keep on phoning the glamour boys and girls and who deserve some sharp retorts, it is still necessary that the studios employ sweet-spoken, polite telephone operators with enough horse-sense to distinguish a business call from an idle inquiry.

The other day I was trying to get through to Mr. V. Shantaram at the Rajkamal Kalamandir. The voice that greeted me seemed to belong to a she-man—if at all there is a creature like that.

That man had never heard of Shantaram before and did not know where and how to get in touch with him. He banged the receiver down.

I had to dial again but no sooner the she-man heard my voice, he flew into a temper with, "I told you, he is not here. Close down" and before I could do so, he followed his own orders.

That is the politeness you get in a Shantaram controlled studio and Shantaram is supposed to be a polite and efficient man. How much worse must it be at the other studios?

Another studio telephone problem is the single connection which carries an overload of nearly four hundred calls a day.

390 calls out of these are usually useless inquiries but they succeed in keeping the telephone busy. And

when someone in business wishes to get at the producer urgently, he just can't do it because of an overworked busy line.

Can't the producers have a private line for serious business? They can, if they will only care.

SAME DAMNED FACES

Perhaps the most familiar faces on the Indian screen are those of the extra girls who appear in our dance formations and in the screen's birthday parties and crowds.

All told the entire—Indian filmdom can claim about fifty female faces in these ranks—ranging between seventeen and seventy in age—all ugly in varying degrees—and these faces keep on making their regular appearances all at the same time, in pictures produced by the Bombay Talkies, Ranjit, Wadia Movietone, Kardar Productions and umpteen other producing companies.

Very often the same females act as fashionable city women in the first reel and appear in the seventh reel as village belles in the very same picture.

Having worked in a studio, I know how exactly our producers manage this clumsy trick. When a director requires extra girls, the production manager is asked to get them.

This commodity is available in two or three groups under different chaperons. The chaperons are informed and he gets his crowd at Rs. 5|- per head per day if the crowd is not working elsewhere on that day.

At this rate the same faces keep travelling from studio to studio from day to day and very often we find these very same females as wedding guests in different pictures of different producers at different cinemas all at the same time.

Isn't that some enterprise on the part of our producers? And they talk of giving us novelty every time.

WHAT A WOMANHOOD ?

Another important aspect of this commodity of extras is its varying degree of ugliness.

In Hollywood, they say that the extras are more beautiful than the stars. Not so in India! In India the stars are not beautiful and the extras are ugly beyond tolerance.

The main fault is in our star selection. Barring a couple of happy exceptions, almost all our stars are remarkably ugly women. Some are old women with half-a-dozen kids—some have Mongolian features with pock-marks and pimples—some have extra long noses and cat-eyes—some have fat-punched noses with midget figures—some are long-nosed fat cows—some have poly-noses with horse-hips and some have negroid lips and over-sized breasts. You can't strip one of them to find the body beautiful.

And these women are often called upon to play classic beautiful roles like: Seeta, Meera, Nur Jehan etc.

It was alright in the early stages of our film industry, when new talent was shy, to take whatever one got. But now after thirty years of film-making it is a pity that these poor types have to represent the fair-sex of India.

When the principal stars of our pictures are so ugly, one should not be surprised at the degree of ugliness found in our extra girls who are usually picked from the worst slums of the city.

Somehow, producers don't seem to realize that a beautiful face is a very great attraction on the screen. When cornered, they let out the periodical wail: "Where are the new faces?"

I would like to ask them what attempts have they made to get them. None! When a good-looker occasionally strays into the film field they try to jump on her all at once and spoil her talent by raising her price to giddy heights through sheer competition.

There is plenty of good talent waiting to enter the field, if the producers will only guarantee them congenial environments for work.

No producer has yet given a public guarantee of this though in private conversations they proclaim it with a vengeance.

The first producer who openly guarantees safe and excellent working conditions for our educated girls and puts all his cards on the table is going to get an excellent response from our fast-growing college girls.

As long as this is not done, we must continue to "enjoy" ugly and mis-shapen heroines and still uglier and more twisted women as extras through birth-day parties, weddings and funerals of the screen.

In "Kaljug" a social picture of Hind Pictures, Nazir and Sitara play the usual love game.

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With general training in all departments. Course of 3 years. Maximum admission two students.

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(4) Photoplay and Dialogue Writing

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SUBJECTS

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FINAL CLOSING DATE: 1st FEBRUARY 1943

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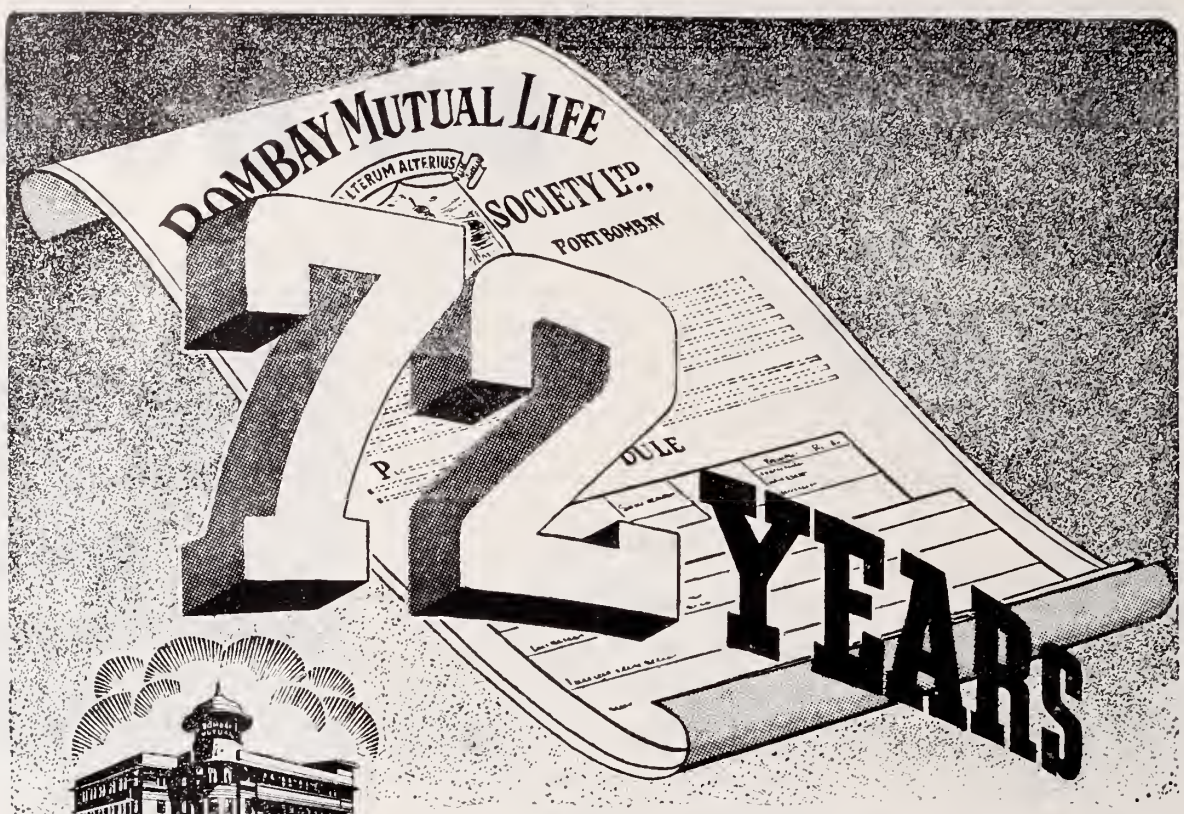

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She seems to be in a quarrelsome mood even in a photograph. Here she is in "Duhai" a social melodrama of Sunrise Pictures.

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"COMMONSENSE CROSSWORD" No. 260

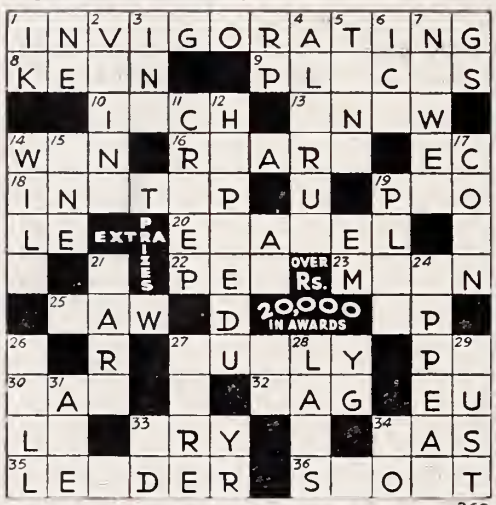
With as few strokes of the pen as it will take to write out your cheque, you can fill in an entry square that will bring you First Prize. Don't try to be too clever! Simply use your commonsense. And remember that many big First Prizes in *Commonsense Crosswords* have been won with entries containing two errors. The First Prize in this Competition is: Rs. 14,000, of which Rs. 6,000 will be spread over 12 monthly payments; or Rs. 13,000 cash down. A further Rs. 6,000 will be divided among Runners-up, and, in addition, there are unlimited Extra Prizes in which you will share with even four errors. But practice makes perfect, so get busy *NOW* on the Square below.

CLUES ACROSS

1. *Commonsense Crosswords* are mentally this
8. Sharp
9. Puts in place
10. Unit of measure
13. Afresh, again
14. Gained in contest
16. Makes loud, deep sound, like lion
18. Top of arch of foot
19. Short form of professional
20. Smooth, hard coating
22. One is indeed very like another, as a rule
23. Spendthrift wife sometimes makes good-natured husband this to his friends
25. Bully seldom attacks person who clearly has strong one!
27. Timid man usually tries to keep in with such a person
30. Jumbled spelling of *auk*
32. Modest young women don't like strange men to this them
33. Probably war causes more people to this than anything else does
34. Thinking of what he this sometimes spurs man to greater efforts
35. Man who is this merely to help his fellows seldom gets gratitude he deserves
36. Gambler often is

CLOSING DATE, JANUARY 22nd.

N.B.—**The Entry Fee is Re. 1 per Entry Square. Every two Re. 1 Entry Squares submitted by the same entrant entitled the latter to one "Half Fee" Square. The Square below is for practice purposes only.**



260

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FOR FULL PARTICULARS SEE

THE ILLUSTRATED WEEKLY OF INDIA

of January 3rd or 10th

CLUES DOWN

2. Blood runs through these
3. Small country hotel
4. Warning
5. Makes skin brown, as with sunburn
6. Frozen water
7. More recently bought, less worn
11. Move with body close to ground, or stealthily
12. Jumbled spelling of *unhoped*
14. Envy and jealousy sometimes tend to make even attractive women this
15. Single in number
17. Scarcity of this usually hurts poor people most
19. Clever this sometimes defeats ends of justice
21. Sudden this is apt to frighten nervous baby who is alone
24. Come into view
26. Whether one has a this day depends largely on oneself, as a rule
27. How often is it that dwelling on little things makes a person this!
28. When wayward, usually great anxiety to conscientious parents
29. When a man is this he is usually respected to some extent
31. Naturally, social climbers this snobs!

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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

NIRMAL KUMAR LAHIRI (Patna)

I congratulate you on your taking up a very cultured Indian lady as your secretary. Is she the first Indian to be employed thus by you?

I beg your pardon! I have never employed a forcigner yet. Thanks for your congratulations.

Do not the film stars ask you questions like your readers?

People who livc in glass houses cannot afford to throw stones at others. Their own life happens to be one unanswered question.

P. N. MATHUR (Jaipur)

Who is the best singer on the Indian screen?

Saigal. What he does not sing is not music.

MUTHU ISMAIL (Bezwada)

Is it true that Mr. Dalsukh Pancholi is not a well-mannered man?

That depends on what you want out of him. Every man has a good stock of both—good and bad manners—and Dalsukh is no exception.

E. WINFRED (Marikuppam)

Why do film stars marry, when they play husband and wife in the pictures? I think the play itself ought to satisfy their ambitions.

Marriage is not play-acting. It is a different game not played on the screen but behind it. Film-stars often come on the screen with the solitary object of going behind the screen some day.

K. S. BHATNAGAR (Indore)

From the number of pictures advertised by Mr. Kardar—viz: "Namaste", "Bindiya", "Shah-Jehan", "Kanoon" and "Sharda" which one is being actually produced?

"Sharda" has been produced and already released at Karachi where it is reported to be drawing large crowds. "Sharda" is a streamlined comedy with a tiny pretence of instruction. It is a breezy picture which entertains every minute. Kardar produced this picture within three months—a feat he found difficult to achieve when working for other producers. Kardar. is now busy with "Namaste" as his next and 'Kanoon' as his third.

NAVAL KISHORE MALAVIYA (Cawnpore)

Will you please ascertain why Snehapraba Pradhan hesitates to send her photo to one who really appreciates her?

The last time she sent a photo out, it fell in the hands of Kishore Sahu, who "really appreciated" her. You know what happened. How do you expect a wise girl to take anothcr chancc?

M. A. ABBASI (Cawnpore)

Do you know that Neena has French blood in her veins? Her grandmother's father was an emigre to India. Does that account for her rare talent?

This fellow—Baburao Pendharkar—had to come between them. He seems to be round the corner when girls are about—and this time in a Burmese costume. This occasion was when Sushila Rani graced the sets of "Nagad Narayan" and met Leela Desai, the heroine.

Ah, this deepens the Neena Mystery. I do not know whether what you say is true. By the way, has the French blood a different colour?

KHADER SHERIFF (Bezwada)

Many say that you are a selfish man because you always praise the man who pays you money.

Never mind what many say. All must admit that it is difficult to sell abuse while praises sell themselves. How much of praise do you actually find in "filmindia" every month? The producers search for it with a microscope.

DEWAN CHAND BANSAL (Delhi)

I dropped a letter to Miss Daniel (Manorama of "Khazanchi" fame) requesting her to send me an autographed photo but I regret to say that the reply was: —"At this time I have four new poses, so send me twenty rupees by registered post; then I will send you four beautiful poses with my autographs." What does it mean?

It means C.O.D. (cash on delivery) and no long credit. If you think that the goods are worth it, buy or forget everything about them.

D. L. DUDANI (Larkhana)

In which studio will Jamshed Wadia now produce pictures?

It is not Kishore Sahu's usual picnic. It is a shot from "Raja" a social picture, directed by Kishore, in which he takes Rani Bala for a spree

This is Leela Chitnis in "Rekha" a social story of Ramnik Productions.

"Gentle" Jamshed will now become a paying guest at the Rajkamal Kalamandir, the new studios of Mr. Shantaram.

R. N. MURTHY (Bangalore)

What has happened to Atre Pictures?

Nothing in particular. They recently gave birth to 'Vasantsena' and both—the mother and the child-are reported to be needing some nutrition.

Who are all the stars working in Shantaram's "Shakuntala"?

In Shantaram pictures no one stars but Shantaram. Even if his wife Jayshree agrees to play Shakuntala, Shantaram will still insist on saying that he played the role.

KISHAN CHANDRA JAINI (Roorkee)

After seeing 'Jawab' I have come to the conclusion that Barua should now stop wasting producers' money and losing his own fans. Why don't you advise him to stop directing?

No one likes free advice. Besides 'Jawab' helped the producer to multiply and it is quite likely that the thundering success of this picture may encourage Barua to produce another of its type. As long as there are people like you, ready to see such pictures, this type will keep on coming to the screen.

NARENDRA SINGH (Ajmer)

Who is an excellent swimmer, rider, driver and boxer from among our Indian male stars?

None! Though all of them have text-books on the subjects.

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Directed by: NAJMUL HASAN NAQVI

Music by: RAMCHANDRA PAL

Screen-play by: Principal P. K. ATRE

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KRISHAN KUMAR BAHL (Amritsar)

I shall be highly obliged if you will please print a half-pose of Snehaprabha Pradhan in your next issue.

Which half?

MISS S. E. ROSE (Guntur)

Why is Rama Shukul, who is very handsome, sometimes given a villain's role?

In real life villains are often more handsome than the heroes, and Rama's casting as a villain is probably intended to secure more realism. That doesn't mean that I accept Rama Shukul as a handsome man.

M. JAIGOPAL NAIDU (Hyderabad)

People say that you are a bigamist. How far is it true?

People are really very charitable.

N. JAIN (Aligarh)

You may be perhaps aware that Sikhs, as a rule, resent taking off their turbans in cinemas. The reason for the request is obvious as persons sitting behind them cannot conveniently see the screen. I have respect for their resentment, but at the same time I would request you to suggest a way out of this, because many a time the hall is so packed that it is not possible to move to another seat. With all due respect to our Sikh brothers, whose size being normally a little bigger, can a request be made to them for removing their turbans in cinemas?

A request can be made to friends and foes alike. Friends respect the request, foes don't. The good-hearted, rustic and hefty Sikh is always a problem, not only in the cinemas but in many walks of life. The only language he can understand is that of request. Argument always fails with these sturdy sons of India. I don't think by removing the turbans,—if at all the Sikhs ever agree,—the problem will be completely solved, because inside their turbans is a huge knot of hair standing erect in military formation—quite sufficient by itself to screen the screen. A better plan would be to reserve some last rows in every cinema with a prominent board reading: "Reserved for the tall and martial races of India." This will appeal to the natural vanity of our Sikh brother, who may charitably occupy one of the reserved seats. And yet there is no guarantee.

K. BUX SALEEM (Hyderabad)

I have a little saving, say about two thousand rupees, which I wish to use for the development of our film industry.

Use it for your own development, as crores which have been sunk so far, have not helped our industry yet. Two thousand won't buy you even a small salute from an 'extra'.

MASSAND J. G. (Shikarpur)

I received the Divali Number without the photo of Sushila Rani. Don't you think that this is the mischief of postal employees? What action are you going to take against them?

In peace times I would have sacked the whole lot including the Post-Master General. But, we have a war on hand and I would not like the entire postal system to be disorganized. I hope you don't mind if I don't sack them at present.

How much do you gain from 'filmindia' every month?

A couple of silly letters from you.

Don't you think that Shobhana Samarth is very, very charming? What is your personal view about her?

I have not had a personal view of her, but I am sure she must be charming.

MINOO E. TODIWALA (Surat)

What part of the cinema do you usually sit in and why?

The box. Because of the company.

Which filmstars do you dislike most?

Those that insist on playing romantic roles with half a dozen children shouting for mummy at home.

What is the secret of the well-dressed actress?

That she is intensely popular with her producer.

S. S. RAMAN (Kadiri)

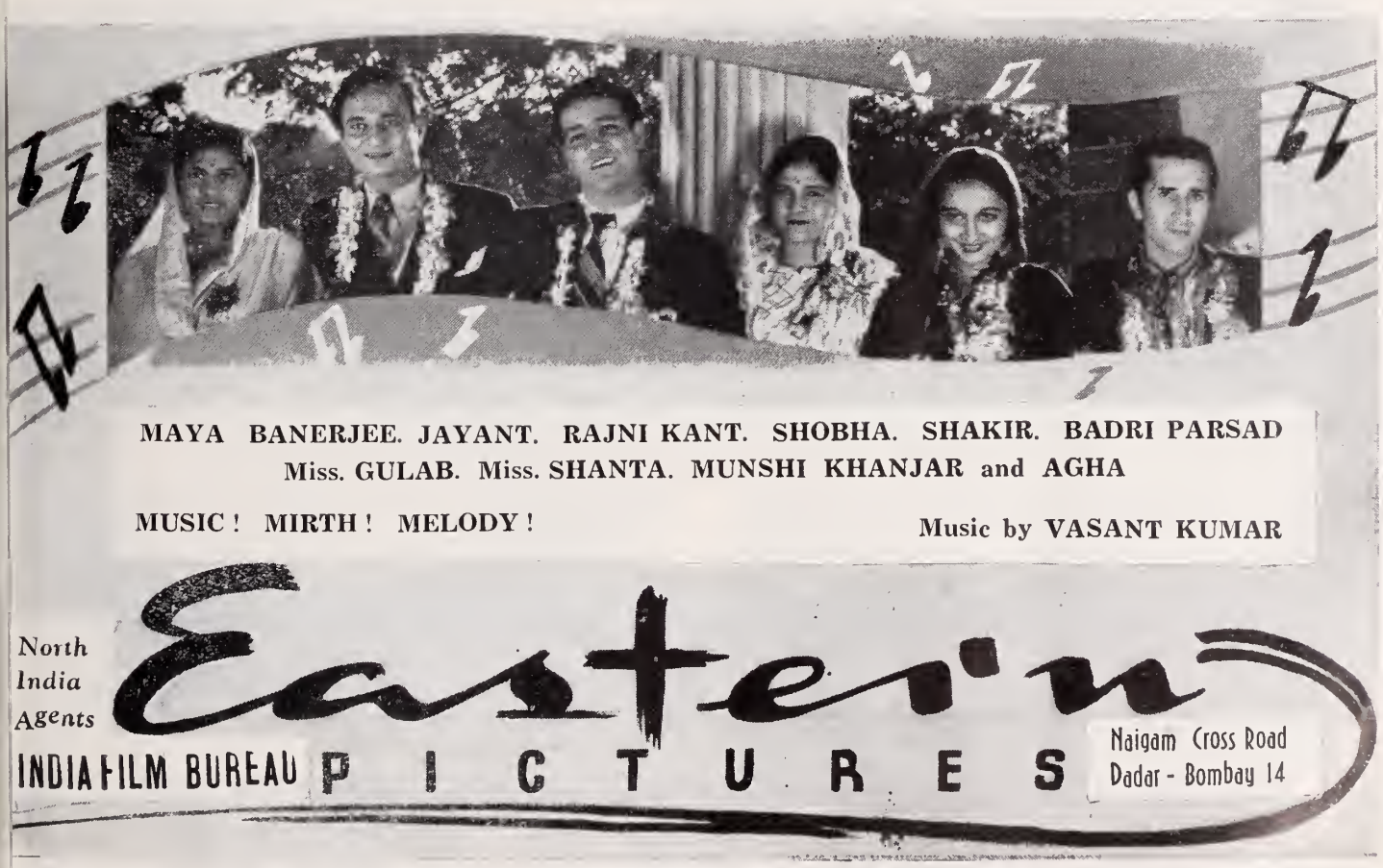
What became of the divorce question between Snehaprabha and Kishore Sahu?

The question is being thrashed in the Nagpur High Court. For a report of proceedings divulging the gruesome details, read some of the weekly film rags.

JAIRAM GURDASMAL (Rohri)

Tell us in short the life story of Dewan Sharar

Forty-five years ago in Amritsar, a baby was born with the cry: "If you don't mind I would like to intrude upon you for some years." Since that day, politeness has been Dewan Sharar's only re-


MAYA BANERJEE. JAYANT. RAJNI KANT. SHOBHA. SHAKIR. BADRI PARSAD
Miss. GULAB. Miss. SHANTA. MUNSHI KHANJAR and AGHA
MUSIC ! MIRTH ! MELODY !
Music by VASANT KUMAR
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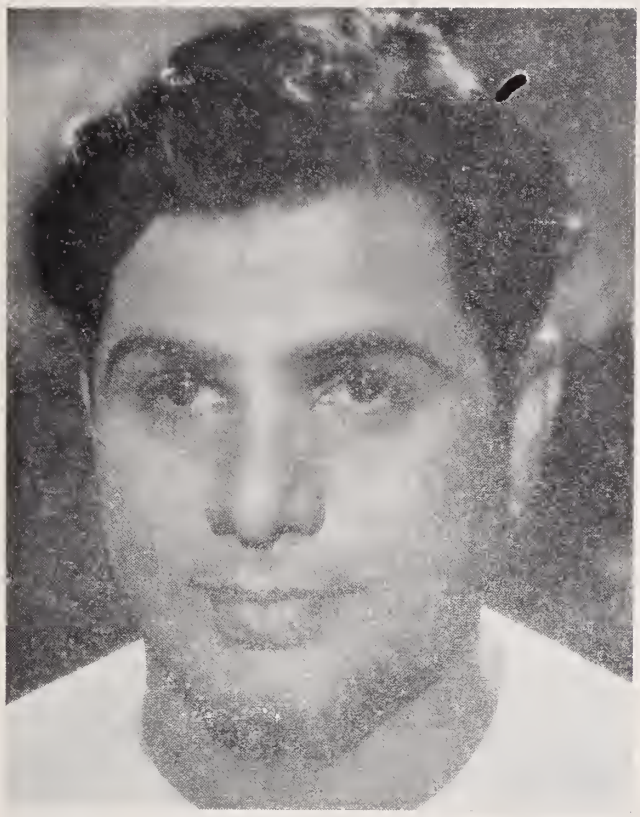
'HIS MASTER'S VOICE'



V. Nagiah, South India's best in acting, features in "Bhagyalakshmi", a social picture in Telugu of Renuka Films.

ligion. No one heard him crying during childhood. They say that he always smiled when the naughty one snatched the cake from his hand. In youth he became a graduate and secured scholarships in Urdu, Persian and Arabic. He wrote stage plays and produced them in Urdu and English. Then one day he came to Bombay for eleven days and returned home after nine years' stay in England. In England, he wrote hundreds of short stories and some novels, the most popular being, "The Gong of Shiva." He broadcasted from the B.B.C. regularly and told his stories to the young and the old; carried out official historical research in ancient Indian Culture; came to India in 1939 for three months and is still here writing stories, giving broadcasts, writing photo-plays and entertaining an ever-increasing circle of friends. Ever graceful in speech, scintillating in wit, Dewan Sharar punctuates his brilliant conversation often with subtle sarcasm which is lost on fools but loved by intellectuals. A remarkable spendthrift, Dewan Sharar makes a bad business-man. He sells his goods but forgets to collect the money fearing that the customer would consider the procedure impolite.

A friend to all he has few friends. An adopted child of the West he is not quite at home in the East. Craving to go back yet unable to move; trying to settle down yet continuously escaping; spending incessantly yet earning stupendously; feeling the injustice of the world yet fearing to express, Dewan Sharar, author, playright, journalist, is a very charming, loveable and complex personality. By his own existence he denounces Kipling and proves that the East and the West can meet to create a new harmony of life and thought in the individual.

The last words of this man to the world will be: "If you will please excuse me, I shall now depart," and friends will say: "A gentleman has died."

RAJMOHAN NANDKEOLYAR (Patna)

Is it true that Miss Maya Bannerji has gone to the Middle East to entertain the soldiers?

Is it necessary to go so far to do that? Maya is too good an artiste to be spared for the Middle East.

R. P. SAXENA (Moradabad)

Did you pay something for showing your palm to Sadhona Bose?

Compliments. And she returned them with a lovely tea.

Lalita Pawar gives a rare emotional performance in "Gora Kumbhar" a social story of Chhaya Pictures.

V. NAGIAH
MALATHI
More than one woman coveted him...but the one woman he wanted and loved madly... the woman who was the one thought in his head always...could she ever be his?.....
Sri RENUKA'S
BHAGYA LAKSHMI
WITH KAMALA.....SURYAKUMARI
AND N. S. KRISHNAN.... T. A. MATHURAM
Produced by: V. NAGIAH.....Directed by: P. PULLIAH, B.A.
Released thru': THE SOUTH INDIA PICTURES.....KARAIKUDI

KHURSHEED AHMED (Bangalore)

Who is the greatest director of the year?

With or without pictures, Shantaram still remains the greatest director of India through all years so far.

You are criticised more and more every day by other film magazines?

Isn't that sufficient proof that I am doing better everyday?

N. VARADACHARI (Tirupati)

Whom do you like better: Rita Carlyle or Sushila Rani?

I love the present and remember the past.

SURESH BEHARI (Agra)

Who is Mr. D. G. Tendulkar often writing articles about the film industry in the U. S. S. R?

He is a Russian-Indian with divided loyalties. A patriotic field worker, Comrade Tendulkar can understand everything Russian better than anything Indian. He has graced the prison several times for entertaining this faith, but just at present, with Britain shaking hands with Russia, Comrade Tendulkar, with his overhead porcupine growth constantly standing to attention, has become a favourite toast of the clubs. A man of few needs the Comrade remains untouched, and still falls back upon propaganda writings for a living. As a non-violent Russian, Comrade Tendulkar deserves the Lenin-cum-Gandhi prize. Only the British can deliver that.

In Navyug's "Ever Yours", Vatsala Kumptekar gives some popular music.

Malathi—who attracted attention in "Sumangali"—now plays the title role in "Bhagyalakshmi" a Telugu talkie of Shri Renuka Films.

LILO A. LALCHANDANI (Hyderabad)

What is your opinion about "Ekta'? Is it not plotless?

But "gentle" Jamshed of Wadias said that there was a plot. Probably being a plot it was kept a secret. Why not try some Sherlock Holmes methods and beat "gentle" Jamshed at his game?

MAQSOOD SOLANKI (Khurja)

I wish to have correspondence with a filmstar. Please name one and be kind enough to give her address.

Bai Jaddan Bai, Chateau Marine, Marine Drive, Bombay.

D. SATYANARAYAN RAO (Chakradharpur)

What is your advice to the youth of India: to marry the girl one loves or to love the girl one marries?

If one marries the girl he loves, he soon discovers that he had loved her wrongly. As regards loving after marriage, the only married woman that is loved by a man is the neighbour's wife.

Bhakta Potana

Showing From 7th January '43

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Jaya Talkies	.. Rajamundry	Sreedhara Talkies	.. Kurnool

And from 14th January '43 at:

Poorna Theatre .. Vizagapatam
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THE VAUHINI PICTURES LIMITED,

MADRAS ❋ BEZWADA ❋ TADPATRI

Starring Nagiah.. Directed by K.V.Reddy, B.Sc.

There are some happy exceptions but they only contribute to prove the rule. The institution of marriage in India is an unhappy combination of ancient, mediaeval and modern notions and love which is an honest emotion dies a pitiable death when it enters the portals of this institution. Love requires a constantly beating and fluttering heart to fan the divine flame. In the cold, lethal chambers of matrimony, made colder still by social and economic conditions in the country, the flame of love dies without even a struggle.

What you consider to be love between a married couple is merely an affectionate habit acquired together under common circumstances. Hypocritical human nature saves its face and calls it love to keep up appearances. At best, it is a love for home-making—a primitive desire in the average human being. But the divine love which thrills the heart and shakes its walls at the sight of the beloved, is only experienced prior to the conventional matrimony. After marriage, it tastes like ashes in the mouth, and if anyone tells you that a certain married couple is happy in love, remember that the partners of that wedlock love themselves more than each other, and, thus, silently conspire to maintain appearances. For, after all done and said, marriage is a mutual bondage that does not permit a free expression to love, and love between slaves is no love at all.

Under these circumstances my advice is: don't marry if you can help it. The social and economic conditions in the country do not contribute to make a marriage happy nor does the nation require any addition to the population. However, if you can't help it, marry the girl you love as there would be a better chance to both the parties in this marriage to survive at least on the memories of pre-marital love.

In case of the other alternative, namely, loving the girl after the marriage, all that a man may acquire is merely the love of a warm bed from a dutiful and affectionate wife. But that is not the love about which poets have sung through centuries.

KR. RAJENDRA SINGH (Agra)

How is it our film companies have not been affected by petrol-rationing?

I am afraid they have been and rather badly. Now-a-days I do not see the directors' and the producers' cars stranded on lonely hill-tops, with beautiful occupants.

S. MOHANLAL (Belgaum)

Do you think that Motilal is India's best, most popular and highest paid actor?

No.

M. MADHAVA MURTHY (Anantapur)

Why do so many of our male actors assume a pale face and a retiring disposition in the presence of sweet society girls?

A film actor is usually a rough-and-tumble man who has to do many a thing for a living. His expression in society is therefore a plea to society to accept him as one of them. That expression seems to say: "Though a film actor I am not as bad as you imagine."

NARENDRA SINGH (Ajmer)

After National, what is Director Mehboob doing?

Mehboob has become a producer now and has started a company called Mehboob Productions. His maiden production under this banner will be 'Najma' a Muslim social story.

HARD-EARNED MONEY

One way to spend your hard-earned money wisely is to see pictures reviewed in "film-india". You know in advance what you are going to see. ..

In "Raja" the maiden production of Purnima Pictures, Protima Das Gupta works well under the handling of Kishore Sahu, the director.

Ek Raat

Motion Picture par Excellence

Starring
Neena & Prithviraj

Shaliman's

Mankijeet

STARRING

NEENA & SHYAM

Directed by

W.Z/AHMED

For Distribution rights for Sindh & C. P. & C. I. for Production No. 3.

Shaliman's

Undher Nagri

Starring

NEENA & JAIRAJ

Produced by

W.Z. AHMED

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Indian Movietone News

proves that the men behind this Organization know what the Indian Cinema-goers want

Indian Movietone News

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INDIAN MOVIETONE NEWS

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Editor Horniman Supports Sushila Rani

"Kissing Is The Thing" Says The Veteran Journalist

(By A Special Correspondent)

"Give us a real kiss! That's an excellent slogan for the Indian screen. I fully support it."

These are not the words of convention-defying Editor Baburao Patel or of a hot-headed youth with new-fangled ideas or of a fire-eating college girl champing at the bit and out to create a brave new world after her own heart. They are the cool, considered words of Bombay's journalist No. 1, elegant-looking Benjamin Guy Horniman, the dreaded editor of the dreaded *Bombay Sentinel*, spoken in an interview.

B. G. lives in a tastefully furnished flat with an oriental odour about it. This odour, I soon discovered, came from a bunch of Mysore agarbathis burning on the table. B.G., as Editor Horniman is popularly known, has not only adopted India as his own home, but likes to live in Indian style. An Englishman, he often used to appear in just a Khaddar lungi and shirt in his more stormy past, even now wears that costume at home, can squat on the floor for an Indian meal and can speak with authority on the relative merits of 'Dosai', 'Bhajias', 'Samusas' and many other choice things from the Indian kitchen.

But I did not quite expect him to speak with equal authority on Indian films though I knew that B.G., like his more famous countryman Bernard Shaw living six thousand miles away, was once a music and dramatic critic. I knew too that he loved art. But I was doubtful whether he had ever taken any interest in Indian films, beyond the rumour that he was, once or twice, found dozing through an Indian picture. At most, I had hoped for a few casual criticisms on films in general, a few vitriolic remarks on the subject of Indian films and a few suggestions, based mostly on second-hand knowledge, but served up with the usual Horniman punch.

Here I had reckoned wrongly. And, for the first time, I felt a little shaky in the presence of an Englishman who had seen about 75% of the pictures produced in this country, who was himself a film critic in the 'silent' days, and a director, to boot, on an Indian film-producing company.

REMEMBERS THE FIRST PICTURE

B. G. was in a pleasant, reminiscent mood. As the smoke from his cigar went up in spirals and formed quaint designs in the air, his mind travelled back, back through years of ceaseless struggle, clashes with the bureaucracy, fight for the underdog, his deportation and the last war, back to the period when pioneer Phalke was showing his first silent picture, "Harishchandra" in the city.

"That was the first Indian picture, I saw," said B.G. "It produced a deep impression on my mind. I can never forget it."

He saw another picture too at about the same time, wherein there was a demon-god or somebody equally pre-historic, who ran amuck and scared people with his power to destroy people with fire. One particular scene he could not forget. He had heartily laughed over it then and he could not help laughing over it again as he recalled how a group of washermen and women, face to face with the demon, started scurrying away with unwieldy loads on their backs; what was known in those days as a "screen chase".

Editor B. G. Horniman.

"It was a very funny sight," he added, "though not intended to be".

PRAISES DEVIKA RANI

The 'speechless' pictures of the early days seemed to have exercised a great fascination over him. He had nothing but praise for them, if only for the simple reason that they were speechless and did not therefore inflict on the audience the "bad diction and enunciation" of either the stage or the later innovation, the talkies.

But the Indian talkie, he hastened to add, was a minor sinner in this respect when compared to its foreign prototype. "I am no pandit in Hindustani," B. G. remarked, "but I can make bold to say that the dialogues in the Indian pictures are clearer than, for instance, in the American pictures or the English. Speaking a foreign tongue, in the English picture "Karma" Devika Rani outshone many American and English stars in the matter of enunciation and there is none who can excel her."

But B.G. finds too much seriousness and tragedy in Indian pictures. He would like to have more comedies of the type popularised by Bombay Talkies. "India," he said, "has a peculiar attitude in these matters. And that is why I wonder, sometimes, whether Indian pictures can appeal to a foreign audience.

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Englishmen are said to be very insular in their outlook on life. But Indians themselves...."

"Are just peninsular," I cut in.

B. G. smiled gravely and, I thought, a bit reprovingly too. "Whatever that be," he continued, "I am one of those who believe in Oscar Wilde's dictum that art is for art's sake. Religious leaders tell us so many things. But how many of us live religiously? I for one cannot see art being mixed up with questions of ethics or morality."

SUPPORTS SUSHILA RANI

Though B. G. is nearly seventy, he has still a young, vigorous mind which hates all kinds of cant and hypocrisy. His attitude to romance on the screen is refreshingly progressive. "We want more and more of romance," he said plainly, "That's the right stuff to give the young. Youth must develop a romantic attitude towards life. It will do them a lot of good."

Even the prospect of kisses on the Indian screen does not strike terror into his heart. He does not think like some that the moment a young man sees two people kissing each other on the screen, he will straightaway take the road to perdition. On the contrary, he thinks that the chances are that the young will take the road opposite.

When I told B. G. of the unceasing campaign carried on by Editor Baburao Patel for realism on the Indian screen, he heartily welcomed it.

When I told him of Miss Sushila Rani's outspoken demand for real kisses on the screen, he remarked, **"That's the thing! I should think she has done a great service to the Indian film-world by her courageous article. And that is the correct attitude, for, after all, romance and kisses will continue to dominate in the world, whether some people like them or not."**

Then the talk turned on so many other things. We discussed good pictures, stars, theatres and film critics. B. G.'s favourite star is Devika Rani. He very much appreciates her restrained and polished acting. Prithviraj, Chandramohan, Motilal and Ashok Kumar are some of the male stars he likes. The last one he prefers to refer to as the "non-violent hero" of the Bombay Talkies in the true Filmindia style. "It was a happy idea of Baburao to call gentle Ashok so," he commented.

THE INIMITABLE MUMTAZ

He has great admiration for Mumtaz Ali. "Mumtaz", he said, "is a great artiste because his art is more to him than himself. I regard him as one of our greatest artistes, both as an actor and a dancer, because he gets right into the hearts of his public in such a way that they can't help loving him."

We talked and talked in this strain until about noon. B. G. glanced at the clock on the wall. I knew it was a courteous hint to me. Still I could not resist the temptation of a few parting questions.

"Have you any suggestions for improving the Indian screen?" I asked. He thought for a while and said, "I wouldn't presume to dictate any improvements. I don't think I need suggest any. My opinion is that, on the whole, Indian pictures are progressing on healthy, artistic lines."

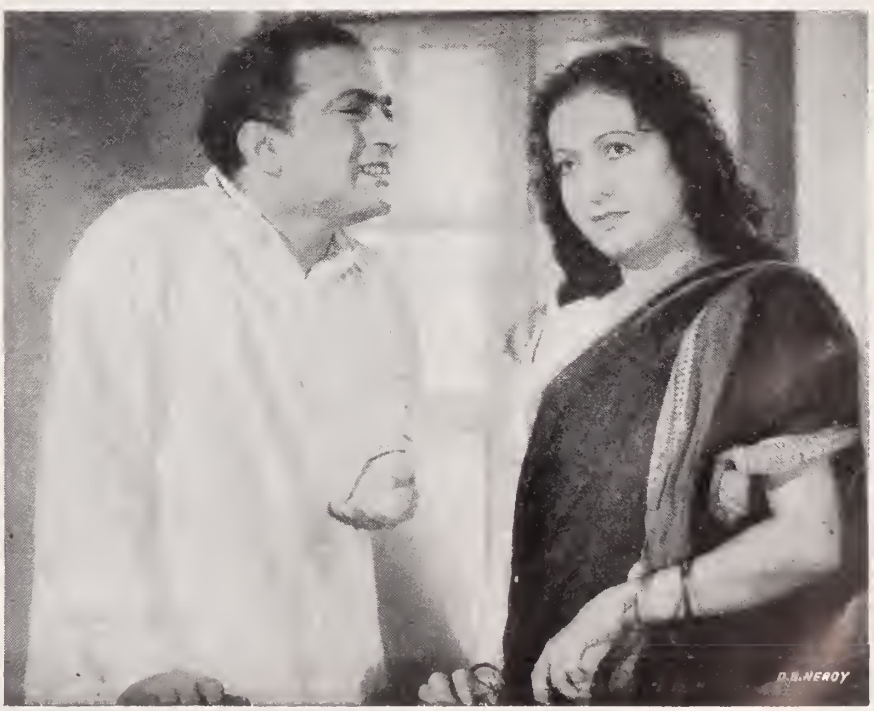
"What do you think of the standard of film criticism in India?"

"It is either ecstatic or criticism for the sake of criticism," he replied.

Lastly I asked, "Would you like to be a film director yourself?"

There was a ring of regret in his voice as he answered back, "I would like to be so many things. I would like, for instance, to be a Prime Minister."

The death occured at Kolhapur of Mr. Vishnupant Aundhkar, well-known dramatist, photoplaywright and artiste, on Tuesday 15th December from heart-failure. For the past seven years, he was very closely associated with the Indian film industry. His recent photoplay was "Bharat Milap".



Here is a solid photograph of Pahari and Leela Desai, the leads in "Inkar" a Laxmi picture.

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"I Am A Worshipper Of Art" Says Sarojini Naidu

India's Nightingale On India's Films

She Loves Films Though Mahatma Gandhi —

Anybody would have thought it presumptuous to see Mrs. Sarojini Naidu when she was right in the midst of the inaugural meeting of the Tagore Society at Cowasji Jehangir Hall. Even though I knew her quite well, I thought it somewhat awkward to see her there about an interview. Of late she has not been staying in Bombay, but at Hyderabad (Deccan), her home town, and it was always difficult to get her. She was expected to be busy with the A.I.C.C. meeting for two days and she had planned to go back home immediately. As a matter of fact she was arrested the next day after the last meeting of the A.I.C.C. and had I not seen her right there, 'filmindia' readers would never have read the following lines.

Mrs. Naidu evidently recognised me as an old friend and colleague on the Bombay Provincial Congress Committee as she looked at my visiting card, which I had passed on to her through her daughter, Padmaja. She beckoned to me and on approaching her presidential seat at the meeting she made fun of me —at least so I thought—for she asked me if I wanted to pay my tribute to Rabindranath Tagore. I told her Tagore was perfectly alright in her hands, whom she had succeeded as President of the Indian P.E.N. "I want only a few minutes with you after this meeting and I see you as representative of the 'Filmindia' I said. "Oh! 'filmindia'! But where is the time?" she grumbled but asked me to wait till the close of the meeting.

I knew that Mrs. Naidu had not to undergo any very special exertion to roll off a few sentences. An inimitable artist and devotee of Art in its varied manifestations, Mrs. Naidu was bound to say something fascinating by way of admiration of the filmic art. And so she did.

As we drove off to Taj Mahal Hotel for lunch, the mother and the daughter on either side of me, Mrs. Naidu said "You naughty boy, you should have asked for a more quiet hour to speak about films. Now you will not let me take my lunch quietly and find me talking rather than eating." "I am very sorry, mum, but you don't stay much in Bombay now-a-days, and I had to do the job this way" I submitted.

"Alright. What can't be cured must be endured" she said with a mischievous twinkle in her eye and a broad smile. She is such a past-master at patting and patronising and making fun of you. "So what do you want me to do?" She was getting down to business.

Mrs. Sarojini Naidu, poetess and patriot.

I LOVE FILMS

"Do you like films? Tell me all you can about them within the time at our disposal."

"Do I like them? Of course, I do. I love films. It is my favourite pastime. Any one can recommend me a good film, and I will see it. Any one can offer to take me to a good picture and I shall not refuse to go. I would go with you this evening and Padmaja would join. Won't you Padma? (she nods yes) had it not been for the A.I.C.C. meeting which I must attend. Any new picture in town today?"

"Yes, there is a good picture at the Roxy," I said, "So make up your mind about that or the A.I.C.C."

"I have made it up already; I am not going to any picture. Indeed, this moment is typical of my whole life. I had so often to choose between artistic pursuits and higher duties. In cases of conflict, I have always decided in favour of Duty. For me pursuit of duty has not always been pursuit of Art. So it must be tonight—mind you, I am not saying it with regret or remorse. I am pleased that I am able to do this. Yet I tell you quite frankly that I do not love the life of a recluse, a life of hardships, difficulties and poverty. I really hate all that. I love all the good things of life. Good food, good clothes, beautifully built houses, delightful music, but I realize that I must not be a slave of these things. I must not sell my soul to secure them. Nay, I must give them up if they interfere with what I regard as my higher duty. And I have always considered patriotism and its active work, service to my fellowmen as paramount."

"Is that why you have given up writing poems nowadays?"

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"Not exactly. But Muse does not favour me as easily now as she did before. A more busy and more turbulent life should give rise to turbulent poems but that does not seem to happen now. Nowadays I prefer the direct, prosaic form to give expression to my feelings and people do compliment me as speaking or writing quite inspiring, poetic prose. So why worry?"

Lunch was ready and I requested Mrs. Naidu to excuse me from participating. But she would not listen. That was good, because she went on talking between morsels of food.

NOT SO ORIENTAL

"The Cinematic Art is the synthesis of so many arts. And therefore it is the Art of Arts. Cinema is the most triumphant symbol of modern civilisation, a pleasing combination of man and machine for production of human pleasure. The poets, the musicians, the actors, the dress-designers, the painters as well as the composers, the photographers, the sound recorders and a host of men and women of intelligence combine to produce a single, composite article. The co-operative character of the whole business is again symbolic of modern civilisation or its higher phase, for which nobler minds, skilful architects, powerful brains all over the world are working. If humanity is to attain a higher form of civilisation, more and more co-operation must yield to less and less competition. The film industry is, consciously or unconsciously, blazoning the trail to superior human culture.

"So you would like more of India's young men and women to join the film industry to help it rise to a higher status?"

"Most certainly" she replied, with her big black eyes becoming blacker and bigger as she said this. "My own sister is a cinema artiste. My brother is an advocate of the Peoples' Theatre. We are all a band of worshippers in the Temple of Art. I do want men and women with ideas and ideals to invade every branch of the film industry and save it from the stranglehold of mere moneybags. Only then will it serve a useful, patriotic purpose of awakening and educating the people. Cinema is the most powerful of all mediums that I can think of and it must make its full contribution towards popular education.

"Cinema can do to a whole people what a loving and devoted wife does to an erring husband. To root out superstitions, to make the people rational, to make them better informed and to give them useful entertainment the cinema can be put to the best use as it is actually done in some of the American short films. Newsreels, travel talks, filming of highlights from the world's literatures are at once delightfully entertaining and healthily instructive. If Indian Film Industry is to justify its existence and fulfil its purpose it must plan on sound principles and we must all help it do so."

"So the films are not your despair as they are of Mahatma Gandhi?"

"No. They are my love and hope. You had better leave the Mahatma alone to his own ways. You see, I am not an oriental obscurantist. I believe in the harmonious fusion of the East and the West. I want India to absorb all the benefits of the Western civilisation and yet keep her spiritual heritage. By spiritual heritage, I only mean a kindly, generous, altruistic attitude and not an otherworldly attitude. I want Indians to be more and more of the earth, more and more human. I want them to live a full, happy life, all their material desires satisfied. I do not believe in starving ourselves and feeling moral. I am materially-minded in the sense that every human being has a right to receive all good things of life. I do not believe in a whole nation cutting down its wants and singing hallelujahs to poverty. In my scheme of things, films have a positive place."

With a sudden jerk on looking at her tiny wrist watch and with an air of bidding goodbye she said, "Isn't that enough for you, at least for the time being?"

Suvarnalata is worried about this old guy in "Pratigya" a social story of Chitra Productions.

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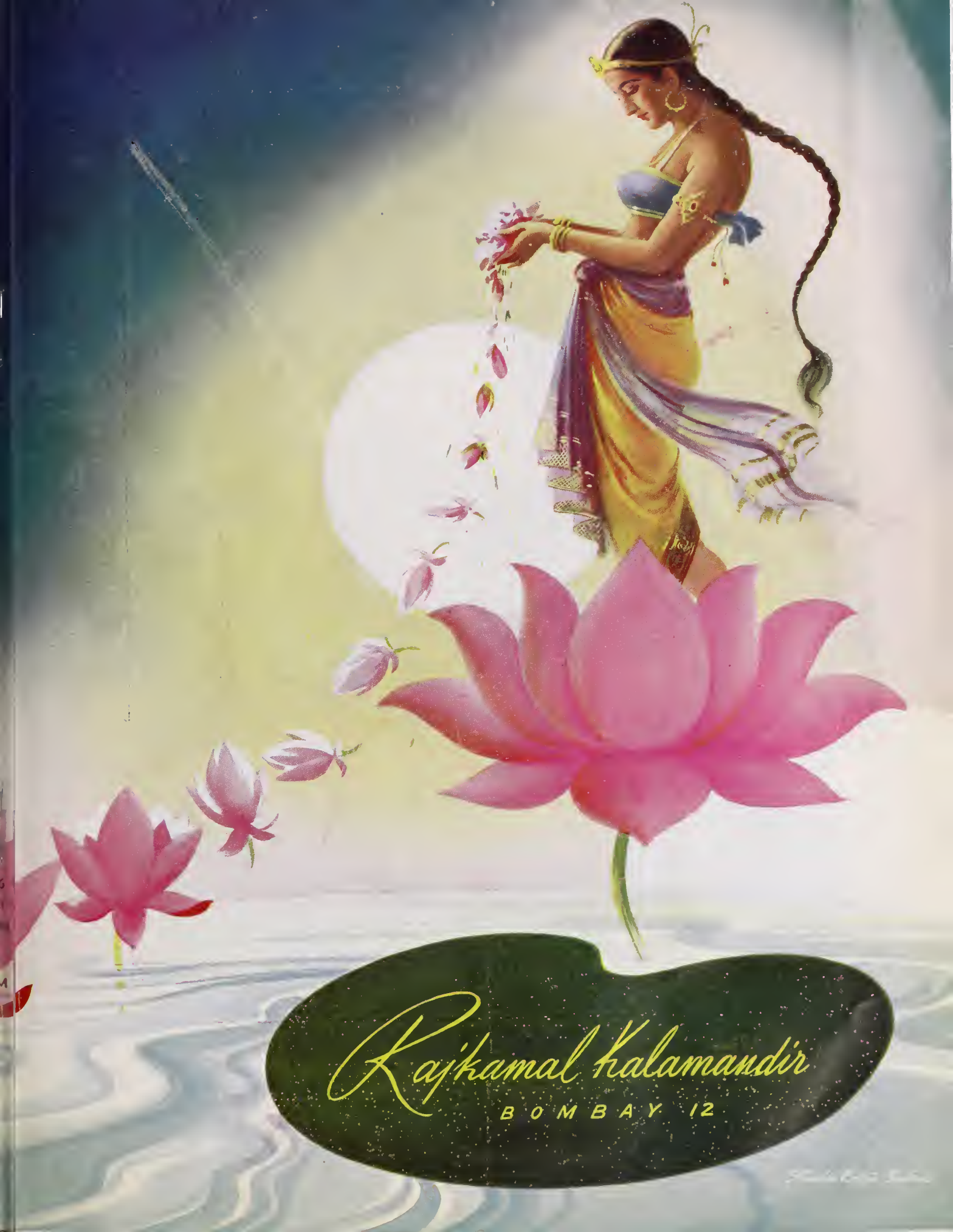
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Ratan Bai Challenges Our Men Producers

"Deep Thinking" Is Her Only Hobby

By: Sushila Rani

As she came in, I thought Lady Godiva had walked in—of course, without the horse and with the clothes on. The significant thing about her was her long flowing hair touching the ground.

It puzzled me a lot to find a star preserving that length in these days, when different hair-does are in vogue. I asked her how she managed all that growth and Ratan Bai replied: "My mother looks after it". At least, that is one more thing good about having a mother.

I was a bit nervous about meeting Ratan Bai, as I had thought that she would floor me in a minute with her excellent Urdu doled out through the poems of Zafar or Ghalib. Not so! Ratan Bai had a surprise waiting for me in her remarkably beautiful English accent which suggested that she had just escaped from a college.

I was puzzled remembering what Baburao had once told me that eight years back Ratan Bai did not know a word of English.

Catching my thought in its flight Ratan replied, "You are surprised that I talk English. Everyone who comes from Baburao is always surprised. Yes, he must have told you that years back I did not know a word of English. He is right. Eight years ago, when I came to Bombay all that I knew was a "Good-morning," and I often used it in the evening. But Baburao laughed at me so long and so loud that I took up the challenge and beat him at his game of English."

Suddenly she turned round and with an infectious smile asked me, "Am I good now?" I admitted that she was good—too good—but with Ratan Bai languages should come in easily, because she is almost a linguist, seeing that she already knows seven languages. As regards Urdu, what Ratan Bai speaks is Urdu—the rest—is Billingsgate. I still remember the huge mouthfuls of beautiful Urdu which she flung at one and all even without provocation in that beautiful picture, "Yahudi-ki-Ladki."

That was years back. Since then Ratan has travelled a long way through sheer sweat and toil to reach the heights of stardom.

A STAR OVERNIGHT

Born at Patna on 12th June 1912, Ratan is a home-educated product. As a child, she was fond of seeing pictures, as a woman she is making them today. While still a kid, she was taken to Calcutta, but it was not till May 1932, that she got her first chance for acting with the New Theatres in "Yahudi-ki-Ladki".

Ratan Bai, film star and producer, now features in her own film "Saheli", a social story.

Ambitious at all times, and at all hours of the day, Calcutta soon became a small place for Ratan. So in 1934, she landed in Bombay with a contract for Eastern Art Productions. Her very first picture in Bombay "Bharat-ki-Beti" captivated the audiences and disarmed the critics. Next year she made two more pictures for the Kolhapur Cinetone, but again in 1936 she returned to Bombay to act in some more pictures for the Imperial Film Company.

Since 1938 Ratan has become a free-lance artiste and has starred, off and on, in several pictures, but today she is making her own pictures and is therefore known as a producer—rather a doubtful recognition in these times.

In India, considering the fact that women have not been allowed the same status as men, Ratan's distinction in this field is really praiseworthy. For besides hard work and perseverance, this charming lady is endowed with a rare business acumen which will take her a long way in life.

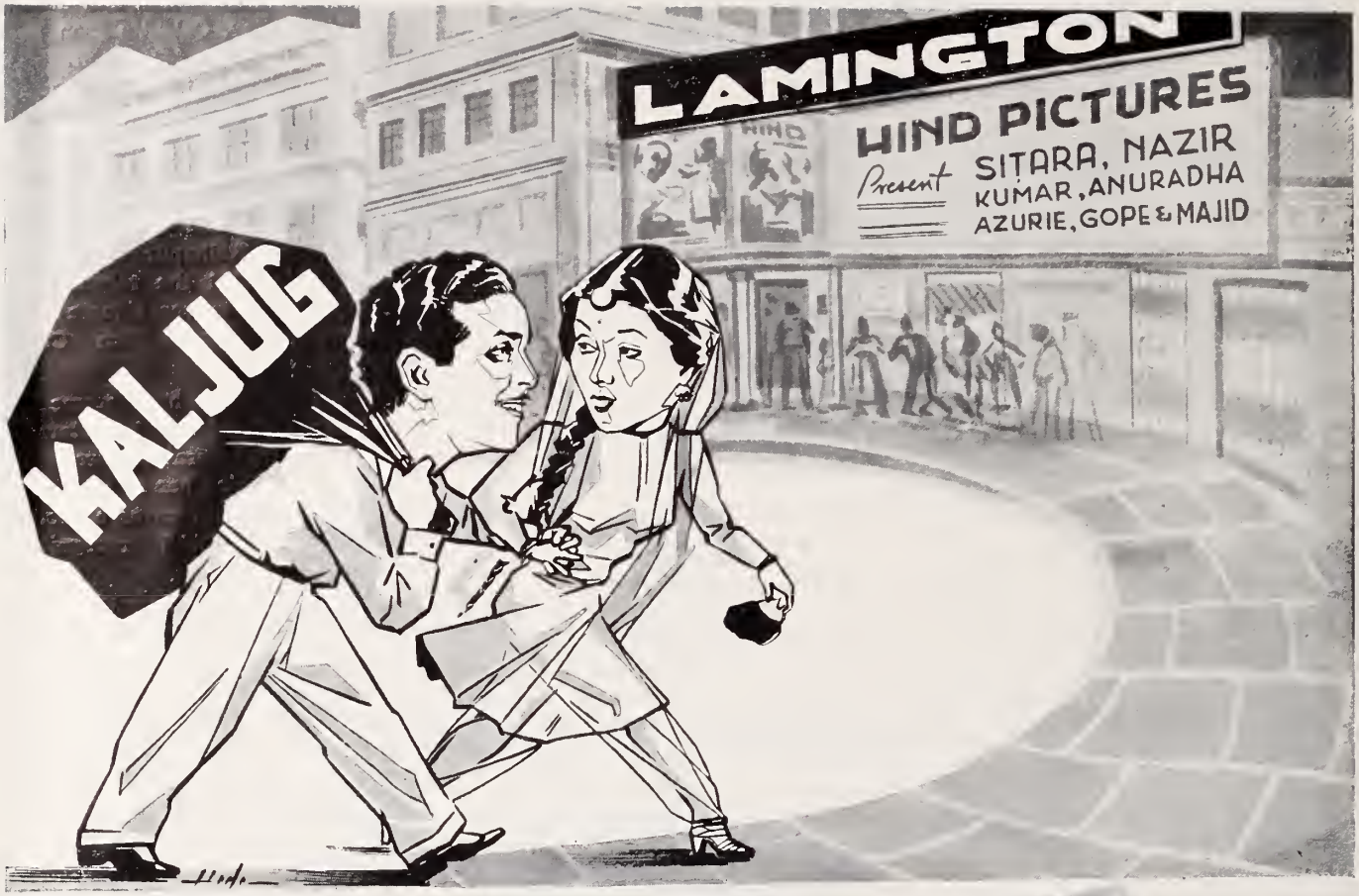
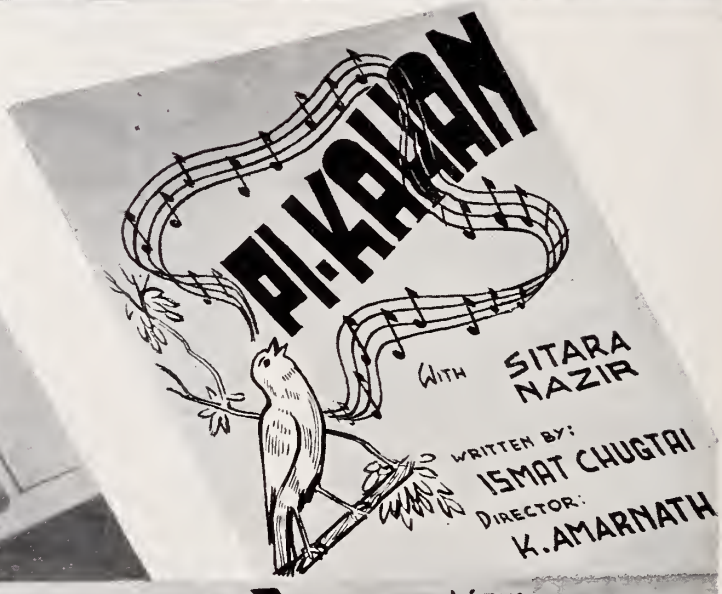
Her maiden effort as a producer is called "Saheli" in which she plays the lead opposite Sanyal. Of course, like other producers she threatens to give us more pictures and we only hope that they are good.

She is modest when she says that her acting has not yet reached the standard she has in mind. Ratan Bai is not a bragging sort, like some other film girls I have met but from what I have seen of Ratan's acting, I feel that she is far above many, many, whom I have seen making faces on the screen. Ratan feels that tragic portrayals suit her best. I agree.

BELIEVES IN LOVE AND HOME

Though a star, forging many a love-scene for the screen Ratan believes in love—the real stuff that comes along once in a lifetime,—and incidentally she also votes for the traditional warm and happy 'home'.

Married at fifteen, she has contributed to her home two sturdy sons who are fulfilling their mother's intense desire of English education. It is difficult to draw things out of Ratan Bai. Every question is ans-



SUNBAI (OLD & NEW)

सुनबाई अर्थात नवें ज़ुनें

WITH:
CHINTAMANRAO KOLHATKER
MASTER VITHAL, SUMATI GUPTE
DINKER KAMANNA

DIRECTOR:
BHAL G. PENDHARKAR

India Film Circuit

NEELUM MANSION, LAMINGTON ROAD, BOMBAY 4.

Baburao Pendharkar doesn't mind being alone with that sweet charmer —knowing that the dog can't tell others—in "Nagad Narayan" a social comedy of New Huns.

wered after a long look into the future—as if that question would some day come out of the past again and haunt the future. Ratan Bai was therefore very reserved when I prodded her to secure a personal story for this interview. Those lips of hers were sealed hiding her usual spontaneous smile. My attempt therefore to find the skeletons in the family cupboard was foiled.

In other respects Ratan is a bold woman. When I asked her, if she liked any director in particular she replied quickly, "Nowadays it has become a fashion to praise Shantaram. 'filmindia' began it and others have turned it into an epidemic. Of course, I do like his pictures because they are good."

Amongst the stars, she loves Devika Rani and Durga Khote, these two she thinks are as good as Norma Shearer and Greta Garbo of Hollywood.

FOND OF A CAT

With Ratan Bai, everything seems to be methodical like her talk. She does not go to the races, does not smoke, does not drink, does not overeat, learns something new every time, keeps slimming every minute and thinks every half-a-minute. She has a good bank account, has purchased property, invested in life insurance, and yet she earns nearly Rs. 3000|- a month.

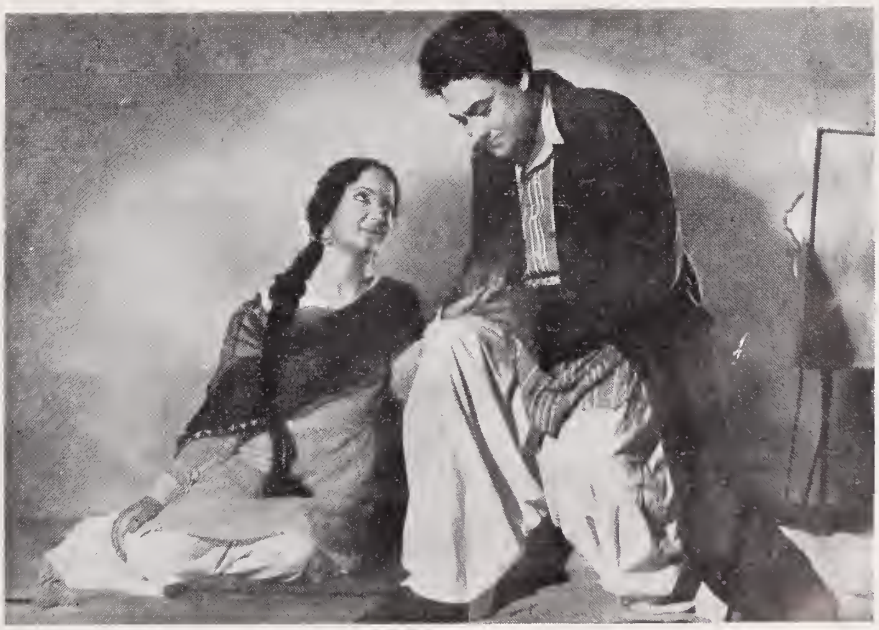
Her favourite hobby is, according to her, "thinking deeply", for a couple of hours. I wonder about whom —and about what. She likes pets very much and introduced "Lallu" to me— a pretty cat I thought—I think she considers these pets to be more reliable than men, though I wonder why a sweet woman like Ratan should display such a distinctive liking for cats, leaving dogs and the men severely alone.

There is no nonsense about this woman and she seems to be having a pretty well-balanced mind. In her casual talk, she uses all the histrionics she is capable of and there is more drama in her conversation than is found in half a dozen Indian pictures.

Full of energy and optimism, versatile every minute, charming at will, coy under necessity, and firm without provocation, Ratan provides a wonderful example of a self-made woman—out to conquer the world with her two little hands.

Incidentally she is the only woman producer that we have producing a picture with her own resources and brain and telling us in addition that she has already earned forty thousand rupees, as net profits in her very first picture.

Is that not something for the bragging men to think about?



Pathan and Punjabi dresses are coming into vogue and Ashok Kumar becomes a sweet Pathan in "Kismet". Mumtaz Shanti, ofcourse, hopes for the best from this screen Pathan.

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CHITRA PRODUCTIONS

LAMINGTON RD. • • • • • BOMBAY No. 4

Girl-gazing Film Star Of The Indian Screen

Kumar Often Unemployed Yet Ever So Popular

By: Sushila Rani

"Syed Hasan Ali"—What an unglamorous name for Kumar, the hero of "Puran Bhakt"! And yet, truth is stranger than fiction because Kumar, the popular star of the Indian movies, was born with that name on 23rd September 1906 at Lucknow in a good middle class family.

It is not considered polite in Lucknow to abuse a person whose name begins with Syed and has Hasan and Ali also in that name. The objection seems to be semi-religious so they found a way out to shower some choice words on Kumar by giving him a pet name of "Mijjan". So it is Mijjan to friends and foes alike, and poor Kumar is often disappointed when no abuse follows the sound 'Mijjan.'

I found him quite a tame boy, though people had whispered to me that he was wild once. Dressed in rather a loud style, he was at considerable pains to make a good impression on me, and he used his scanty English with painful deliberation, whenever he spoke to me. But behind the manly mask of politeness I found a child almost petulant,—constantly crying,—"I was again begging for a job."

A GIRL-GAZER

This was Kumar's continuous refrain throughout my interview with him. Strange as it may sound, this popular film star, has had more periods of unemployment than otherwise. At 18, the parents could not take him beyond the fifth class in school studies. Kumar says, "Studying was such a nuisance," while the school teachers said, "Kumar was such a nuisance." As both parties could not make up their minds they parted friends. And Kumar soon monopolised a particular spot in Aminabad Park of Lucknow, and settled down to the doubtful hobby of "Girl-gazing."

The parents looked at him with distress but as he was one of the two, saved from a crowd of 15 children they often gave him a long rope to hang himself with.

Kumar did not disappoint them in this, for in 1927, he joined the Urdu stage, on a salary of Rs. 75|- per month, and went play-acting to Rangoon. The dramas of Agha Hasher gave Kumar the chance of a lifetime to air his excellent Lucknavi accent. Of all people Kumar did not like the behind-stage-atmosphere and within a year, he kicked the stage off and returned to his girl-gazing occupation in Aminabad Park.

The little money that he had saved was invested in some bright coloured suits, but the girls who passed the Aminabad Park corner were so dazzled by the bright ties and the bright suits of Kumar that they did not wait to see his face. Kumar could not whistle any "Khazanchi" tune to attract them as talkies were not produced till then.

So he took a ticket to Bombay and landed in the Imperial Film Company. That was in 1930. This clumsy, good-hearted boy when he came face to face with the roaring Khan Bahadur Ardeshir Irani, the boss of the Imperial, he gave a two-handed farmer's salute, and was summarily dismissed for lack of elegance.

But having come to Bombay, he wanted to tempt the fates and he took work as an extra in the Kohinoor United Artists, where in his very first picture, "Ranchandi", he had to act a corpse for several minutes in the morning and was cholcely abused in the evening in another picture for looking at the camera by Director Narayan Devare. That was on Rs. 30|- a month.

THE HERO'S CHANCE

Destiny had played enough with Kumar by now and in 1931 Cameraman Krishna Gopal wired him back to Lucknow to act as the hero in Debaki Bose's picture "Shadows of Death." It was a silent picture and its success also remained silent.

More often unemployed than otherwise, Kumar still remains a very popular star right with the top-liners His latest is "Bhalai" a social story of Silver Films.

JAGAT TALKIES. *Distributors:*
LAHORE – DELHI -- KARACHI

SOUBHAGYA PICTURES.
KATHOK LODGE, Dadar, BOMBAY. 14.

After this Kumar was again unemployed, and he returned to his girl-gazing occupation at Aminabad Park. Within six months however, the kindly Krishna Gopal again summoned him to Calcutta to work in New Theatres' "Zinda Lash". This boy whose very first appearance on the screen was in the shape of a corpse was now acting, the "living dead" in "Zinda Lash".

After "Zinda Lash" he featured in 'Subeka Sitara', doing four different roles in a single picture, and doing everything else they told him to do.

Early in 1933, his big chance came along when Director Debaki Bose gave him the title role of 'Puran Bhakt'. The remarkable success of 'Puran Bhakt' made Kumar a star overnight. And even Baburao Patel, the sternest critic of the industry, extolled his work in his previous paper 'The Cinema Samachar'.

Then came 'Yahudi-ki-ladki' after which Kumar left Calcutta having gone up in the scale to Rs. 450|- in his monthly earnings.

IN BOMBAY AT LAST

In 1934 he came to Bombay and people said that "Puran Bhakt" had come to Bombay. The Sagar Film Company signed him down for several pictures and Kumar's first production, 'Anokh-Ki-Mohabbat', soon came to the screen and became a hit. Then followed, 'Lure of the City', 'Judgment of Allah', 'Vengeance is Mine', and then he again moved along to join 'Eastern Art' where he did a couple of pictures. Very soon the Imperial Film Company took him up on Rs. 850|- a month—the same man who was refused only a few years back. Kumar made four pictures for Imperial and was again taken by the Sagar people to play the leading role in "Watan". The picture was a terrific success, but at the end of it Kumar says, "I was again begging for a job."

Resting on his oars for a time. Kumar came under the notice of Director Kardar who took him to Ranjit's to produce 'Kick' and 'Nadi-Kinare'.

Once again after these 2 pictures. Kumar was 'begging for a job'. Next he strayed to the Circo Studios to work in 'Laxmi', 'Suhag', 'Madhsudhan' and to reach for the first time a remuneration of Rs. 1600|- per month. And once again he was 'begging for a job.' after this series of productions was over.

Then came that fateful picture, 'Taj-Mahal', produced by Mohan Pictures in which Kumar acted the role of Emperor Shah-Jehan. The technique of the picture was so mysterious and antiquated that even Noor-Jehan failed to recognize Shah-Jehan. Having played that Shah-Jehan, it was no wonder that Kumar kept "begging for another job" for eight months afterwards.

His next lot fell with Vishnu Kumar Vyas, the producer amongst

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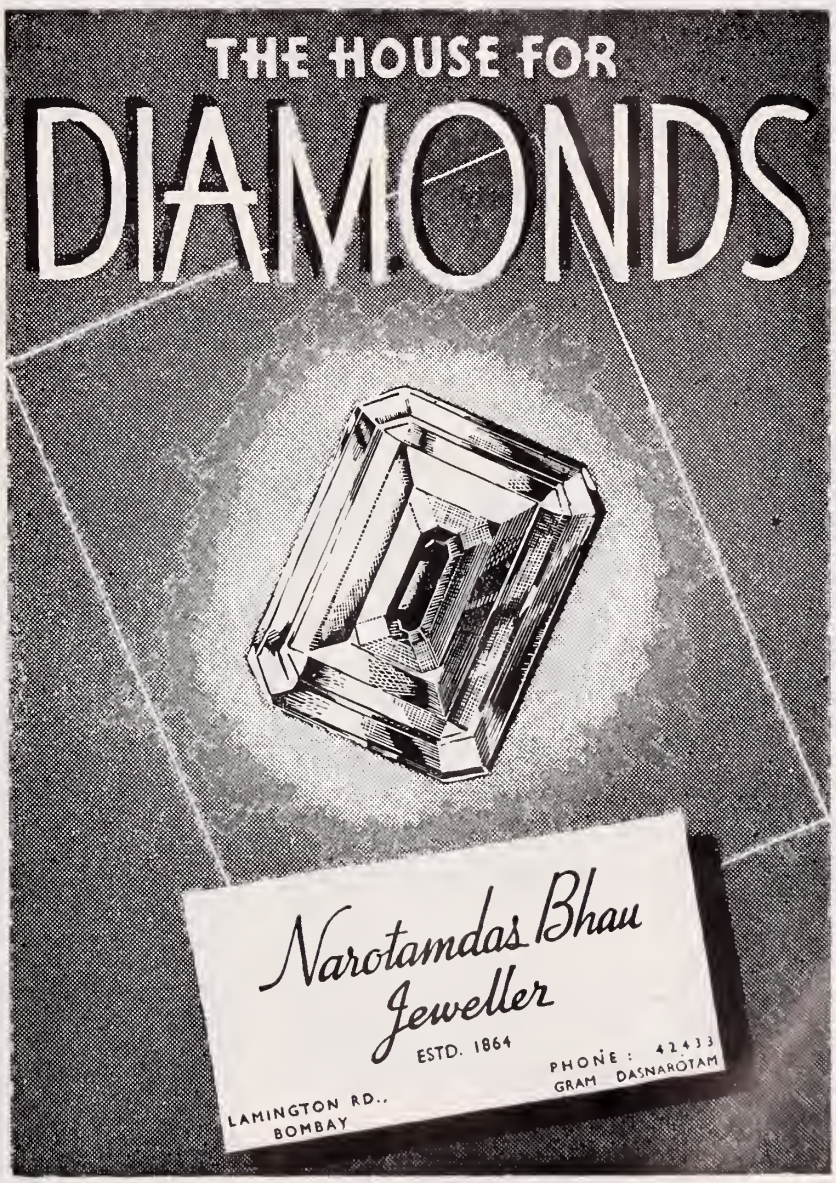

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Here is an outside-the-club mix-up from "Chowranghee" a social story of Fazli Brothers directed by young S. Fazli.

producers, and Kumar was soon playing the leading role in 'Suhagan'. Once again kicked about by fate, Kumar was 'begging for a job'. This time he had to become a producer with the one single aim of getting an acting job. He therefore produced "Jhankar" a picture though inaugurated by the great Shantaram, lived only as short a time as it took one to pronounce the name.

ARTISTE FIRST AND LAST

Now Kumar is working in several pictures namely, "Kaljug" produced by Hind Pictures, "Najma" produced by Mehboob Productions, "Bhalai" produced by Silver Films and "Duhai" produced by Sun Rise Pictures and yet he is afraid that after all these, he will be once again 'begging for a job'.

Kumar prefers to remain an artiste to being a producer. He thinks, "It's a hell of a job to be a producer." While he feels that Debaki Bose can exploit his emotional urge of art, he thinks Shantaram to be the greatest director in India being a "harmonious combination of art and commerce." One of Kumar's unfulfilled ambitions is to work under Director Shantaram in whatever role he gives.

Among the actors, he likes Chandramohan for his acting and Motilal for his diction. While, among the female stars Durga Khote and Devika Rani are his special favourites.

Kumar had a lot to say about the dialogue writers of the screen. He thinks that half of them are not sure half the time about what particular language they are writing. According to Kumar, Vajahat Mirza remains the most successful screen writer. Asked about film critics, he swears by Baburao Patel. Probably because Baburao was in the same room when this interview was being taken.

Strange as it may sound, this oft unemployed film-star has still made twenty-three pictures in the eight years that he has been in Bombay—that is an average of three pictures a year. And yet, when he is unemployed he sits in his quiet cottage, 'Le Bijou', Mahim Cross Road, Mahim, Bombay and says that he smokes cigarettes and watches the spirals of smoke rising to the ceiling of his drawing room. Obviously, he has stopped girl-gazing now.

We regret to announce the sudden death of Mr. Ismail Dharamsey, the popular manager of the Imperial Cinema, Bombay on 6th December 1942.

Character-actor Nagendra gives another good performance in "Pratigya" a social story of Chitra productions.

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YEAR
at the

ROXY

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BOMBAY

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Unusual
Drama

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ASHOK KUMAR *in his smartest role ever !*

MUMTAZ SHANTI *lovelier and more charming!*

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Screen Play and Direction by GYAN MUKERJI.

Scenario and Dialogues by SANTOSHI, SHAHID LATIF, B. C. VARMA

Lyrics by Pradeep; Music by ANIL BISWAS.

Cameraman: R. D. PAREENJA.

Sound Engineer: S. B. VACHA.

Dialogue Director: S. I. HASAN.

Film Architect: L. H. CHORIDIA.

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A TALE FULL OF ROMANCE, MUSIC & DANCES

NOW RUNNING AT **KRISHNA** TALKIES

"IT'S A **PEERLESS** RELEASE"

RAJKAMAL KALAMANDIR (Bombay)

Producer-director Shantaram is a very busy man in and outside the studios. He has changed the old Wadia Studios into a wonderland by renovating everything in the compound. Go where you like, you can't smell anything of the old Wadia atmosphere in the new Rajkamal Kalamandir.

For "Shakuntala", Producer Shantaram has signed down Chandramohan and is steadily making up his mind to star his wife in the stellar role. Friends are trying their level best to help him to make this decision, but with his usual obstinacy Shantaram is taking his own time.

"Shakuntala" will go into shooting sometime early in January and is expected to be ready by the end of May.

FAZLI BROTHERS (Bombay)

Producer-director S. F. Hasnain is rarely seen nowadays and people suspect that he is very busy. He should be, with "Fashion" a social picture on the sets.

Producer Hasnain's brother, S. Fazli—the man with the Paul Muni face—is secretly busy with his picture called "Bhai Bahen". This picture is likely to go into shooting in the middle of January and we hope they invite all, as they did last time, to share the Muhurat cake which looked like a birth-day cake.

SHALIMAR PICTURES (Bombay)

Believe it or not, Producer-director W. Z. Ahmed is at Poona at the Saraswati Cinetone Studios shooting the new picture "Mun-ki-jeet" and he is so busy that he does not get time to reply to friends' letters. The nett result of his activities is that there is a serious strain on the telegraph office because W. Z. Ahmed, when he can't write letters, resorts to telegrams.

Producer Ahmed has got two pictures in making, the other being "Film Actress", a social story centred on the struggles of a society lady while entering the film industry.

BOMBAY TALKIES (Bombay)

By the time this is in print "Kismet" is expected to be released at the Roxy Talkies. With the release of this picture Producer S. Mukherjee will have left the Bombay Talkies along with Rai Bahadur Chuni Lall, the General Manager. Almost a complete unit will sever their connection with the Bombay Talkies and start their own producing company. This is an unfortunate event to report and yet it cannot be helped.

No one knows what are the plans of the Bombay Talkies for the future, but we only hope that they will be constructive enough to be enterprising and businesslike.

INDIA FILM CIRCUIT (Bombay)

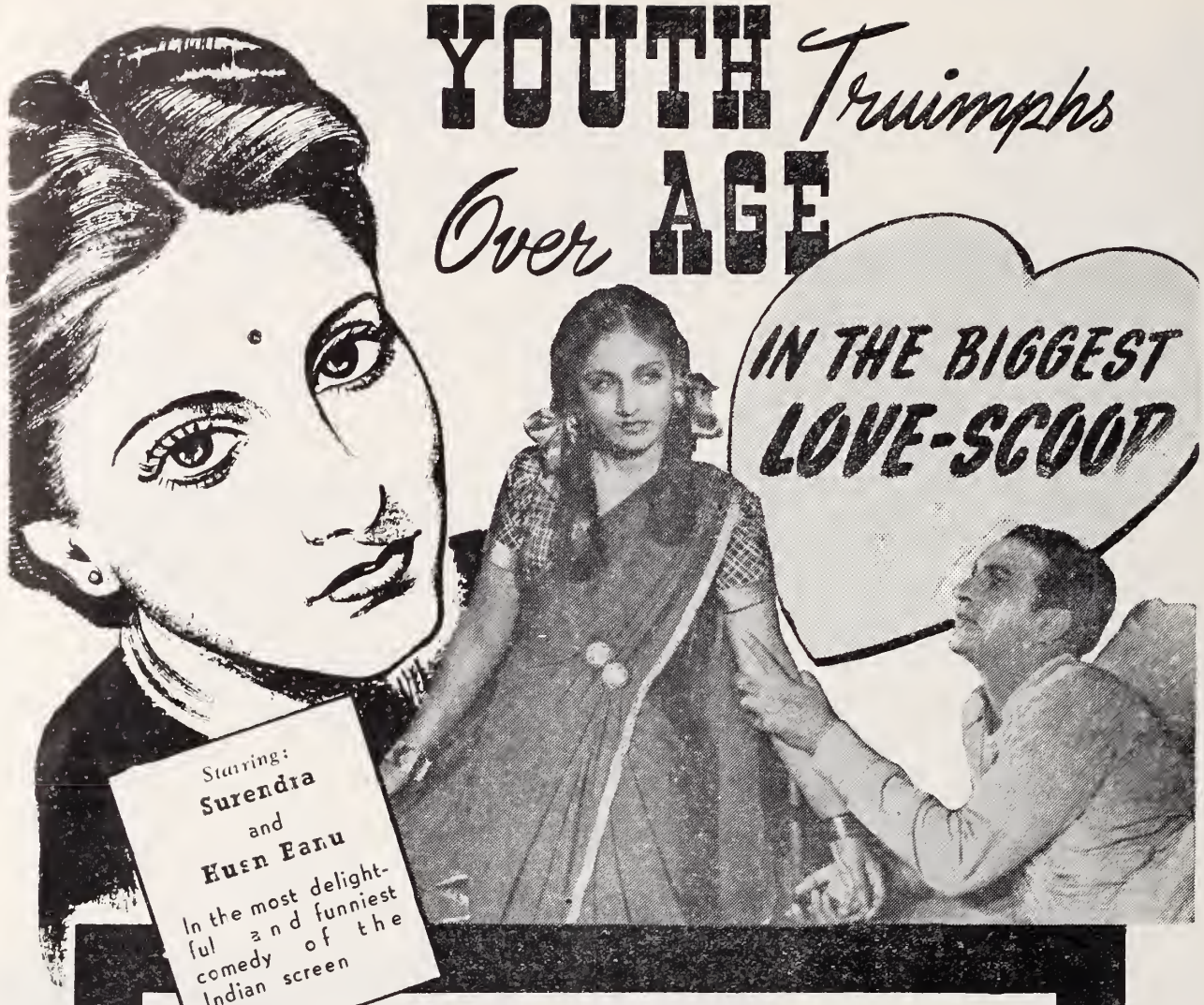
Their social story "Sunbai" has been released in the Central Provinces and other stations where it had good reception. They expect to release this picture in Bombay very shortly. Another picture which they have in hand is called "Kaljug" produced by Hind Pictures and starring Sitara, Nazir and others.

CHITRA PRODUCTIONS (Bombay)

With "Kisi-se-na-kahna", their maiden production, awaiting release

Radha Rani provides charming sex-appeal in "Mazaq" a social picture of Raja Movietone.

YOUTH *Triumphs* *Over* AGE



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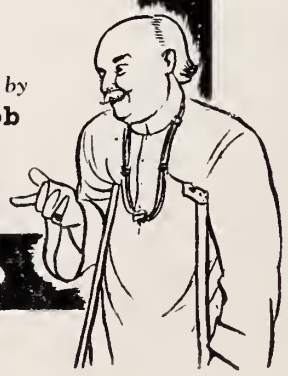
NATIONAL STUDIOS



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in Bombay, Producer Gvalani is busy with his second one called "Pratigya" featuring Motilal and Suvarnalata. This new picture will be completed during this month and Producer-Gvalani is already busy with the paper work of the third one.

SOWBHAGYA PICTURES (Bombay)

This new producing company can be called a small company with rather ambitious aims and it is gradually making a headway towards achieving these aims.

After "Duniya-Ek-Tamasha" they have just completed "Haso-Haso-E-Duniya Wallo" which is a hilarious comedy featuring Gope, Shahzadi and others.

The new picture on the sets, though it is not christened yet, is a social story featuring Motilal and Hari Shivdasani and, moreover, it is also directed by Hari Shivdasani.

NEW HUNS PICTURES (Bombay)

The devotional people of Bombay liked "Damaji" which completed a successful run at the Swastik Talkies in Bombay. The new picture which is on the sets, in two versions: Marathi and Hindustani, is called "Cash And Carry" or "Nagad Narain", featuring Lila Desai and Baburao Pendharkar. This picture is in the hands of an intellectual director, Mr. Vishram Bedekar, who gave us "Pahila Palna", the almost perfect Indian comedy on the screen.

SRI RENUKA FILMS (Madras)

Under the competent guidance and experience of Mr. Nagiah, South India's greatest actor, this new company is producing a picture called "Bhagyalakshmi", featuring Malati and Nagiah himself.

Nagiah is an ambitious person with the right type of head on his shoulders and we are sure that he will make the most of his opportunity at production.

PRADEEP PICTURES (Bombay)

This new producing company, recently established in Bombay, is producing a social picture called "Vakil Saheb". This is a remarkable melo-drama with humour and is expected to go well on the Indian screen.

NAVYUG CHITRAPAT (Poona)

"Ever Yours" has been released on the screen in Bombay at the Krishna Talkies and is reported to be doing well

At the studios they are producing another social story called "Pahili Manglagaur" featuring Snehaprabha Pradhan and Shahu Modak.

NATIONAL STUDIOS (Bombay)

By the time this is in hand the National Studios will have released "Jawani" at the Swastik Talkies in Bombay.

They have still two more pictures "Apna Paraya" and "Lalaji" awaiting release.

SILVER FILMS (Bombay)

Producer-actor A. M. Kumar is sweating well on his new production enterprise and is busy with "Bhalai", a social story, which, he says, is better than his previous 'Jhankar". Kumar is slowly becoming quite a good producer and we hope that when he becomes a full-fledged one, he won't be as bad as some of the ones we already have.

ASIATIC PICTURES (Bombay)

We have not seen Producer-director Mazharkhan recently as he keeps himself a lot to himself. The people say that he is busy with a social picture called "Yad" which he has almost completed and which features Veena Kumari and, of course, himself.

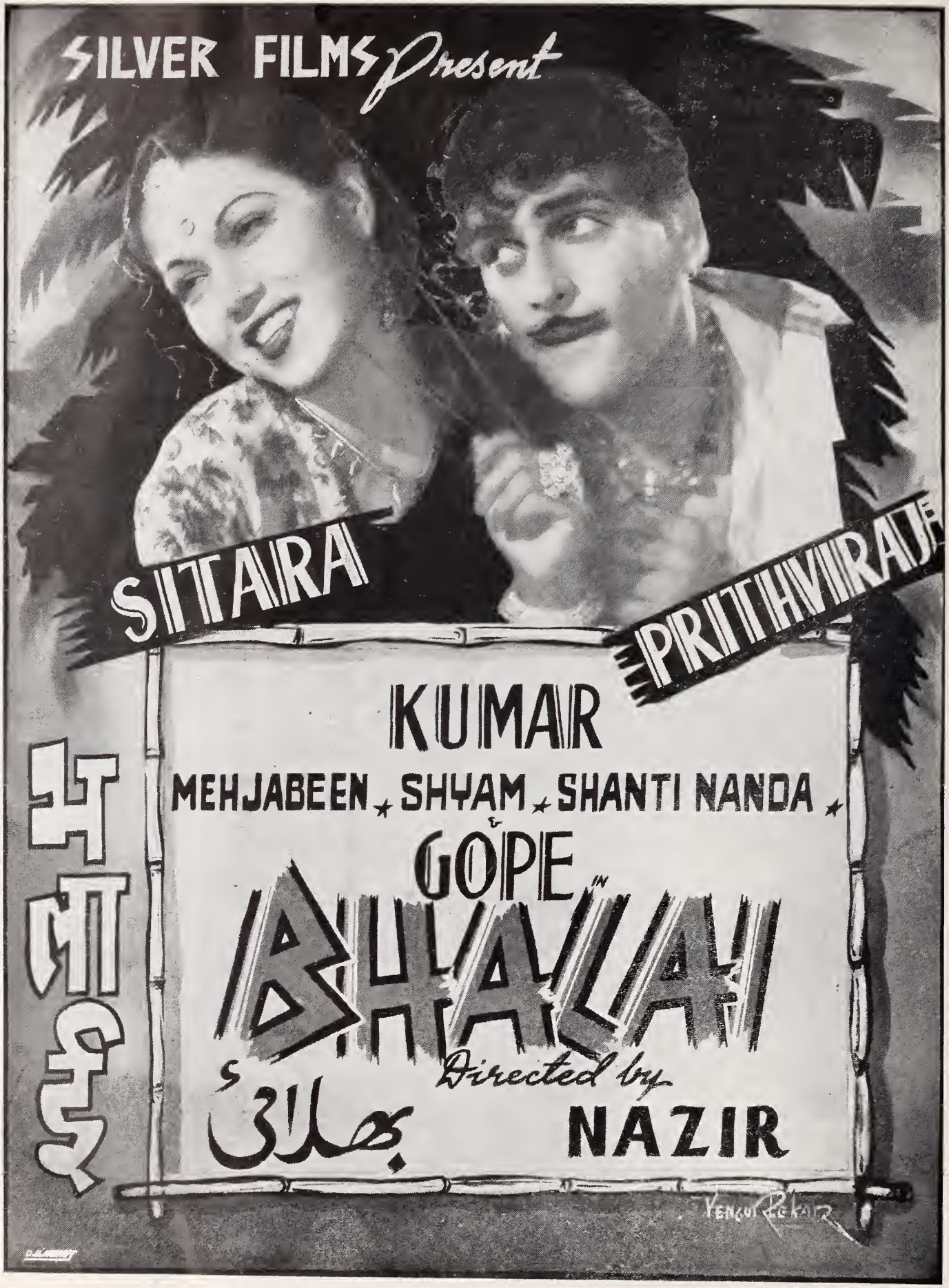
UNITED FILMS (Bombay)

This new producing company is busy with a picture called "Ghironda" and they say that the name does not mean "The Nest", but "The Toy House" which we see children building on the sands. With Sheikh Mukhtar and Anis leading a very useful cast this picture is expected to be quite a good hit and not merely a toy-house.

RAJA MOVIETONE (Bombay)

Do what you like, you can't stop Zahur Raja from producing a picture. He is now at another called "Mazaq" which, as its name sug-

That's more than a threat to Shahu Modak in "Shobha" a social picture of Wadia Movietone.



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*

SILVER FILMS

DADAR MAIN ROAD, DADAR BOMBAY 14

gests, is a remarkable comedy. With himself leading the cast, he has Radha Rani and her charming sister Anita Sharma to lend him moral support.

POORNIMA PICTURES (Bombay)

Director Kishore Sahu says that he is making film history once again. We don't remember his having done so before, but we take him at his word when he says so now.

Just at present he is producing a social satire called "Raja" featuring himself and his never-to-be-let-alone companion Protima Dasgupta. Kishore says that "Raja" is going to be an outstanding picture of 1943. We wish that it becomes an outstanding picture of all times.

BHARAT PICTURES (Bombay)

In his own quiet way Mr. Choksi, the General Manager of this Company, is busy arranging a release date for "Swaminath". Under his clever chaperoning "Bhakta Kabir", that excellent Hindu-Muslim subject, has revived interest in the cinema-goers at the Minerva Talkies. We hope that he pays the same attention to "Swaminath", a picture which has been lying with him for some time now.

OPERA PICTURES (Bombay)

This new distributing office has secured Mazhar Khan's first picture "Omar Marvi", a social story of Sind. The firm is in the market for securing more pictures and we will be able to report some new progress in the near future.

RANJIT MOVIETONE (Dadar)

"Bhakta Surdas" was released during the month at the Royal Opera House and the release attracted huge crowds. With Saigal and Khursheed in the lead this picture is expected to go very well all over the country.

At the studios they have started shooting "Shiva Parvati", a mythological story, "Tansen" a historical biography and they have also completed "Dhiraj", "Faryad" and many other social pictures.

KARDAR PRODUCTIONS (Bombay)

This man Kardar is a marvel. When he used to work for other producers, for some reason or other, his pictures were delayed and they never came out for months on end. But now that he has become a producer himself, within two and a half months he has produced a social story called "Sharda" which picture is doing roaring business at Karachi. This is quite a nice comedy and, being a fast one, entertains every minute. Already people are trying to buy off the world rights of this picture at four lakhs of rupees, but having tasted success, Kardar does not favour selling it out.

The second picture which Kardar has already in production is called "Namaste" which is, once again, a social story in the hands of Messrs. Sunny & Sadiq, the two little Kardaris with Kardar. No sooner this picture is half way on its journey Kardar will take up "Kanoon", another social story which he hopes to complete by the end of March.

EASTERN PICTURES (Bombay)

Producer Ramzan Lakhani is quite a busy man these days as we see his huge self running about the town with regard to his social picture "Dawat". "Dawat" which is directed by Mr. M. Nazir has already been secured by the India Film Bureau for their circuit.

The next one to go into shooting is another social story called "Bhai".

H.R.G.C.'S SREE PICTURES (Mysore)

This is a new producing concern of Mysore which has just announced a social story: "Vani" or "Violinist" for production in the Kanarese language. They say that top-line artistes headed by Sangitaratna Asthana Vidwan T. Chowdiah—the Musician of the Royal House of Mysore are working in this picture and the producers expect the picture to be an outstanding success.

PRAKASH PICTURES (Bombay)

"Panghat" a social story has been completed by this studio. Director Vijay Bhatt is now busy with "Ram Rajya", the mythological spectacle, which he is producing as a worthy successor to "Bharat Milap."

Baburao Pendharkar shows such painful sincerity—especially when bending over girls—that Leela Desai must have trembled a bit in "Nagad Narayan" a social story of New Huns.

ASIATIC PICTURES Present
Yaad
Starring
MAZHAR KHAN
VEENA ★ SATISH
AZURIE ★ SHAHZADI
HADI
याद
Directed by
MAZHAR KHAN
ASIATIC PICTURES

SUN RISE PICTURES (Bombay)

"Duhai" featuring Shanta Apte has been completed and will be on the screen very shortly, while "Nargis" featuring Nur Jehan is now getting the finishing touches and it should be in hand by the end of next month.

Producer V. M. Vyas, is busy with the script work of "Sati Anusuya" which will go into shooting probably by the end of January.

SELECT SERIAL SUPPLY (Bombay)

Distributor Bachubhai Raval has been lying quiet for some time, but he seems to be wide awake again. He has recently released "Gora Kumbhar" the maiden production of Chhaya Pictures at the Super Talkies in Bombay. This picture had a remarkably successful run in the country and is expected to do well in Bombay.

SWASTIK INDIA LTD. (Bombay)

Murari Pictures have handed over their new social picture called "Badalti Duniya" to Swastik India for distribution. Under the efficient management of Mr. Pandya and with his long experience in the film industry, the affairs of Swastik India seem to be very progressive.

MOHAN PICTURES (Andheri)

Under the name of Ramnik Productions these people are floating a new picture called "Rekha" which is a social story featuring Leela Chitnis and Harish in the principal roles.

Still another one will go immediately on the sets, this time with Leela Chitnis and Ashok Kumar in the cast.

NAVIN PICTURES (Bombay)

Under the guidance of P. B. Jhaveri, the producer amongst producers, still another picture has been launched called "Mohabbat". It is difficult to keep pace with the production speed of Producer Jhaveri and it is difficult to print the names of all the pictures he has under production owing to shortage of paper. But we can say that Producer Jhaveri is a very busy man and he does not make a secret of the fact.

SUN ART PICTURES (Bombay)

Old and experienced director Chimanlal Luhar has at last launched on his own as a producer. His first for Sun Art Pictures is called "School Master" which is a social story which he is shooting at the Central Studios. In this story Maya Bannerjee and Kaushalya are featuring and Producer-director Luhar tells us that in addition to the subject being serious it has plenty of comic element in it. And we believe him.

STAR PRODUCTIONS (Bombay)

Producer-actress Ratan Bai has already made a profit of Rs. 40,000 on the first picture "Saheli" and is now busy with the second one called "Dharm". And, after 'Dharm,' Ratan Bai will depart on the production of "Dasi" which, in all probability, will be directed by Mr. Asher.

D.R.D. PRODUCTIONS (Bombay)

Producer D. R. D. Wadia is very confident of his maiden production "Ishara." Seeing that the story has been written by that well-known writer Dewan Sharar and considering that the picture is being directed by Mr. J. K. Nanda, whose remarkable technical excellence in "Kurmai" was a talk of the town, we are sure that "Ishara" is destined to be a very successful picture.

A feature of this picture will be the melodious tunes of Khursheed Anwar, the singing man from the Punjab, who has been specially brought over to give popular music for 'Ishara.'

Mr. Nanda expects the picture to be completed by the end of January and already good offers are pouring in for distribution of the picture.

EXCELSIOR FILM EXCHANGE (Bombay)

The enthusiastic proprietor of this distributing company, Mr. Lim Bilimoria, has managed to secure the distribution rights of "Tasveer", a social story which is directed by Najmul Husein Naqvi for Atre Pictures.

The picture features Durgabai Khote, Suvarnalata and others and it is expected to be a successful box-office production.

VAUHINI PICTURES (Madras)

Vauhini Pictures—that little big Company of the South are now releasing this latest picture "Bhakta Potana". This picture is directed by Mr. K. V. Reddi who has been chief production executive for all of their earlier productions. With his experience, though short, it is remarkable that he should have produced such a good picture. Another good Director has Vauhini found in him. With this addition Vauhini Pictures should be able to make more good pictures.

Mr. B. N. Reddi who was voted as the best Director in the recent Ballot conducted by the Andhra Film Journalists is the Captain steering the Ship of Vauhini. He has already planned for his next Social in Telugu to be directed by him. This is titled "Swarga Seema".

AMAR PRODUCTIONS (Bombay)

Producer-director Surendra Desai is giving his final finishing touches to "Paigam", a social story directed by himself and starring Sadhona Bose and Surendra. This picture is expected to be a wonderful piece of workmanship.

Another picture which is on the sets is "Adab Arz" featuring Nalini Jaywant, a social story which is being directed by Virendra Desai.

WADIA MOVIETONE (Bombay)

Producer "gentle" Jamshed has completed "Shobha" featuring Shahu Modak and Shobhana Samarth, while another social story called "Ankh-ki-Sharm" is now receiving finishing touches at the hands of Director Balwant Bhatt. After these two pictures are finally completed "gentle" Jamshed will embark on the production of "India Calling", his second enterprise in the English language.

A Zahur Raja Production
Starring
MADHURI, PAHARI SANYAL
RADHA RANI, ANITA SHARMA, SHYAM,
NAZIR BEDI, SHAKIR
AND
ZAHUR RAJA
DIRECTOR :-
ZAHUR RAJA
Story & Dialogues :-
KAMAL AMROHI
Songs :-
ABID GULRAYS
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Stars Inherit Traditional Suspicion

A Plea For Broad-Minded Outlook!

By: Hyacinth

The breath of scandal blows harder over film people than it does over any one else. It is a sign of their importance—of the tremendous interest they evoke in people the world over. Their lives, their loves, their indiscretions provide juicy reading matter for the man in the street and make Mrs. Grundys of the most discreet of us. Where it would be considered bad form to "talk scandal" about any ordinary person, it is considered quite the thing to gloat over the latest divorce of a popular star.

In the eyes of the world once a man or a woman joins the acting profession he or she becomes not "quaite naice". How far this judgment is deserved it is hard to say. Certainly it is a prejudice which has existed for centuries. Probably that is why in the early days there were no actresses and men had to play women's parts.

In many cases this blackening of the characters of film people is probably undeserved and yet on the whole it seems as though film people try hard to live up to the world's poor opinion of them.

Perhaps they feel they are expected to provide a little excitement for their public or perhaps they just can't help themselves. Certainly publicity good or bad helps a star's career and a little scandal has never been known to 'kill' any star's career. Charlie Chaplin has changed wives several times and has hardly been a paragon of virtue but he is still considered one of the greatest living comedians. The public may shake its head in apparent disapproval at the latest misdeed of a popular actress but this does not make the erring glamour girl any the less popular with her fans.

In any case film people are subject to so many more temptations than we smaller fry, so we can hardly afford to judge them when we cannot prove we would act differently under similar temptations. A large salary and the adulation of thousands point tempting short-cuts from the paths of righteousness.

A large salary and the adulation of thousands point tempting short-cuts from the paths of righteousness.

It is considered quite the thing to gloat over the latest divorce of a popular star.

The Indian actors and actresses start on the road to demoralisation with a handicap. They are children of a nation which has many more social safe-guards than Western countries. Family ties and influences are stronger in India, drink is not a noticeable vice and there is less freedom between the sexes. Yet it is these very moral safeguards which make the average Indian into a prude when it comes to condemning the young woman who wants to be an actress.

The film business has not been in existence long enough to be accepted without suspicion by Indians. When a young man shows signs of wanting to be an actor he is looked upon not as a young man wanting to find work which he would like but as someone who is hankering after a life of wordly pleasures and vice. When a young woman decides to become an actress she is a hussy and anything else that the fertile minds of gossips can think up.

I am not trying to say that our stars are beyond reproach. We have no really informative gossip papers to keep us informed of the doings of our actors and actresses but the local Grundys are efficient and I and about 10 million others know many stars' lives would not bear looking into.

But what we must remember is that the public's attitude has probably turned many a good girl into an actress of doubtful character. She is dubbed 'bad' the moment she joins the industry so why should she bother to be good, she thinks? She has probably been out-casted by her family and friends so she can lose nothing more by living up to the public's opinion of her.

If the so-called 'nice' people avoid her then she is thrown upon the company of the not-so-nice and becomes not so nice herself.

The sooner the public's attitude towards the film business becomes more broad-minded and tolerant the sooner nice—really nice people will join the industry.

The present stars good, doubtful or bad in character are for the most part so incredibly dull that it would be interesting to see if the new recruits to a 'cleaner' industry are an improvement on them. Certainly, if a new public attitude will tempt better-educated and more intelligent people to become stars in another sixty years we may even find we have a Sarah Bernhadt in our midst!

KHURSHEED——

Beautiful and melodious, she makes the ideal Chintamani" in Ranjit's devotional classic, "Bhakta Surdas", now drawing huge crowds at the Royal Opera House, Bombay.

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"Damaji" More Stagy Than "Screeny" !

Bhal Pendharkar's Poor Show !

Baburao Pendharkar Saves The Picture

Here is an old old tale produced with a modern flavour. It is a popular devotional story amongst the masses in Maharashtra and has appeared on the screen at regular intervals.

Another effort to bring it on the screen could have been justified only if the producers had made full use of the present up-to-date cinema technique in story-telling and direction.

Unfortunately there is no evidence of this justification as the picture betrays production ideas Indian producers used fifteen years ago.

In sharp contrast with "Pahila Palna" the maiden production of New Huns, the present picture looks like a crude attempt at motion picture making.

Director Bhal G. Pendharkar does not seem to have grown out of his old ways of production. Sketchy scenes, long orations, little action, stagy diction, old tunes and other obsolete methods, which Indian producers chucked off long before, are all there in "Damaji", to provide a pitable reminder of what we used to do years ago.

In this respect the picture has a documentary value. We need not go fishing for old pictures to know what we did then. It would be enough to see "Damaji" directed by Bhal G. Pendharkar.

AN OLD OLD TALE

The plot opens in famine stricken times in Mangalvedha, a small district in charge of Damaji under the sovereignity of a Mahomedan Emperor.

In picture-making famine has to be shown pictorially and not got rid of in dialogues, as easily as the director has done. People can only feel what they can see. A mob mostly consisting of sturdy people and few bone-bundles does not provide a sufficient evidence of a famine-stricken land.

The only good thing about these famine stricken scenes was the very thin all-bony man once shown in one of the shots. That man, incidentally, is a bad advertisement of the 150 years of benign British rule.

The story soon takes a semi-religious, semi-communal and quasi-political complexion when Vithu Mahar chastises the Brahmins of the town who refuse ordinary and common decencies to the untouchables.

Damaji and his beautiful wife, both ardent devotees of God, insist on their humanitarian work despite the opposition from their own community. In every story, there is a villain and this story is no exception. Mujumdar another petty officer is a corrupt person and as such jealous of Damaji's popularity.

D A M A J I

Producers: *New Huns Pictures*
Language: *Marathi*
Story: *Bhal Pendharkar*
Photography: *Pandurang Naik*
Audiography: *Ganpat Molay*
Cast: *Baburao Pendharkar, Lalita Pawar, Leela, Londhe and others.*
Released At: *Swastik Talkies*
Date of Release: *7th Nov. 1942.*

Director
BHAL PENDHARKAR

He starts his machinations and soon succeeds in framing up Damaji on a charge of thieving and allowing the people to ransack the royal granaries. Actually, these granaries were thrown open to the people to save them from utter starvation by Damaji without waiting to receive the royal sanction.

Damaji is arrested and taken a prisoner and now the story takes the usual legendary turn and travels with punctuations of miracles.

Vithu Mahar who robs the Mujumdar of all his wealth is on his way to pay the money to the Emperor but he is arrested on the way. The remaining part of the journey is resumed by the Lord in the disguise of Vithu.

In the court of the Emperor, Vithu (The Lord) empties a huge pile of gold mohurs, convinces the Emperor of Damaji's innocence and vindicates his honour.

Damaji returns to his suffering wife and with a message of love and devotion to his people.

CARELESS HANDLING

The theme has a powerful human appeal inherent in it. Had the photoplay been written by a progressive person, the story would have been more purposeful and more effective. But in the hands of Bhal Pendharkar it has still remained the same story which old grannies told a hundred years ago by the fireside.

If "Damaji" has not become a powerful motion picture, it is because the story-writer and director has failed to deliver the goods.

While photography is tolerably good, the sound recording is faulty, having failed to record satisfactorily the higher notes.

Baburao Pendharkar goes a bit stagy at times, otherwise his performance is quite in keeping with the crude role and the spirit of the times.

Leela looks sweet as usual, sings well some insipid stage tunes but her dialogue delivery is so stagy that her action becomes unconvincing.

Londhe as "Damaji" fails to create a spiritual and devotional atmosphere, his face lacking the invisible glow that characterises such roles. He looks an unconvincing type.

Excepting Baburao Pendharkar and Lalita Pawar the histrionic performances are poor, seeing that they were made to fit the old and obsolete stagy mould.

After the interval the picture travels a bit fast and gathers more drama, but before the interval it becomes rather boring.

Well, it is quite a good thing to see for the devotionally blind who know the story already.

MERI DUNIA

An immortal story of Sindh on the Silver Screen

A NATIONAL ARTISTS' PICTURE

Directed by: **MAZHARKHAN**

Starring: **Mazharkhan, Kaushalya, Hari-Shivdasani, A. Hassan, Nazir, Majid, Gope & Meera**

Distributors:

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NEW QUEEN'S ROAD, BOMBAY

OUR REVIEW

Prabhat Produces A Headache !

"Ten O'clock" Becomes Dull And Insipid !

Raja Nene Fails In Direction !

There are certain producers who need a sympathetic review to inspire them to greater effort. But in case of Prabhat no sympathy is asked and none given, because Prabhat's have been at the top of the ladder all these years and with their experience and success, people expect only outstanding pictures from them—more so because of their time-worn boast of producing only progressive and purposeful pictures for the good of the country and its people.

"Ten O'clock" is neither a progressive nor a purposeful picture. It is a silly college romance produced in a slip-shod manner and it neither entertains nor instructs.

Raja Nene, its director, had the unique opportunity of being trained for years under Mr. V. Shantaram, India's greatest director. But after seeing "Ten O'clock" with a critical eye, one is forced to the conclusion that young Raja Nene seems to have either wasted his time all these years when he had the opportunity to learn or lacks the executive capacity to harness his training for the practical direction of a picture.

OPENS WITH BOREDOM!

The picture opens with an awfully boring scene of a prize distribution gathering at a college. The scene was intended to introduce the heroine, Asha and the hero, Dilip, who is incidentally a great scholar inspite of his poverty.

This could have been done very effectively, without boring any one, within a hundred feet of film. But Raja Nene, evidently a passionate lover of details, has shown the whole painful procedure throwing in some ceremonial but tiresome lectures by "sundries". Before the prize-distribution scene is over, every one in the audience looks fed up with it all.

The story is that Asha a co-student, daughter of a wealthy man is in love with Dilip, a brilliant scholar but poor in worldly belongings.

Dilip, as shown in the picture, looks like the average college pansy-boy whom we meet so often in the streets—complete with the dreamy vacant look and little effeminate gestures which replace manly good manners. As a type representing reality, the portrayal is good but as the hero of a social picture, Paresh Bannerji fails to appeal.

T E N O ' C L O C K

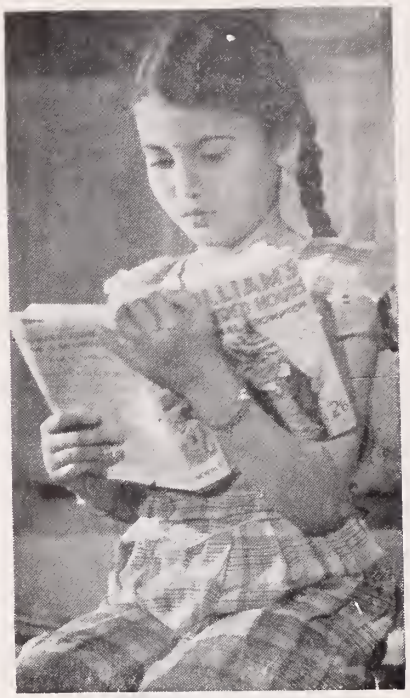
Producers: *Prabhat Film Co.*
Languages: *Hindustani & Marathi*
Review of: *Hindustani Version*
Story: *Kashyap & Pawar*
Hindi Dialogues: *Ashant*
Cameraman: *E. Mohammad*
Sound: *S. Damle*
Cast: *Urmilla, Paresh Bannerji, Manajirao, Vasant Thengdi, Baby Shakuntala etc.*
Released At: *Central Cinema*
Date of Release: *21st Nov. 1942.*

Director:
RAJA NENE

"Asha" acted by Urmilla is another disappointment. She is supposed to be a college girl but her accent of the few English words she speaks is awful and her performance betrays the fact that all is not what it should be. Her appearance is also not suitable for a heroine's role. People are used to seeing pleasant faced heroines and not a nose stuck on a dried pomegranate.

LOVE ON THE RUN

Asha is in love with Dilip and



Baby Shakuntala provides the small relief we get in "Ten O'clock".

Dilip reciprocates that love. But Asha's father, as was expected, has the usual material complex and arranges Asha's marriage with Dr. Ramesh, an England-returned surgeon with a good family tree and money in addition.

This creates the usual love complications seen in a thousand pictures before. Asha agrees to marry Dr. Ramesh for the sake of her old father, but on the day of the wedding, she faints and the wedding has to be postponed. Through a subsequent illness Dr. Ramesh nurses Asha back to health and Asha soon ends the suspense by refusing to marry Dr. Ramesh and calls him a brother.

Dr. Ramesh, acted by Vasant Thengdi, is a pretty ridiculous portrayal. Dr. Ramesh does not even seem to know how to carry a suit though he has spent years in England. Dr. Ramesh seemed to have collected weight on his hips which weight only lends effeminate grace to his gait. There is nothing of the surgeon in him—in his poise, in his gait or even in his face beyond a pair of rimless spectacles. Why don't these actors study the

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real types in life before they start playing specialized professional roles?

This Dr. Ramesh gives a really funny expression when Asha calls him a brother. He doesn't protest though the girl was almost married to him once, he just opens his fat mouth and keeps it open throughout.

Very soon the girl revolts and tells her father that she loves Dilip and would marry only him Strangely enough she gets this courage after an actual marriage rehearsal and not before when she agrees to sacrifice her own life for her father. One wonders whether the necessity for that sacrifice had ceased to exist when the girl revolted.

Now the long expected accident takes place and Dilip is struck by an obliging motor car and carried to the very hospital with Dr. Ramesh in charge.

And now begins the time-worn tussle between duty and love and in a silly, unconvincing scene in his room, Dr. Ramesh comes out triumphant in his heart and soul struggle. He operates on Dilip and saves him.

The operation scene provides another cause of boredom. Raja Nene probably thought that picture-goers in India had never before seen an operation, so, he sets out to show every little detail with the result that the audience gets bored stiff.

The picture soon ends on a high romantic note at which all obstacles disappear and Asha and Dilip march hand-in-hand towards the audience with a song on their lips.

VULGAR PRECOCITY

In the picture is introduced a child role in the little sister of Dilip. This role is very well played by a newcomer, Baby Shakuntala and incidentally this little girl is a good addition to our screen talent.

The only objectionable feature of this little girl's portrayal is the vulgar precocity in which the child is allowed to indulge at the time of singing a song.

A girl of eight, she anticipates procreation as an inevitable result of love and though the words of her song create a little cheap laughter, yet the idea of seeing a little girl of that age so vulgarly precocious is revolting to the mind.

Looking at the picture as a whole, one is surprised that Prabhat, with their mature experience in motion picture production, should have selected such a stupid story for production.

Raja Nene's direction is stupid at places and unimaginative throughout. Barring Baby Shakuntala, no one gave a good performance. The dialogues have neither life nor literature in them. The song compositions do not at all appeal. The music of Keshavrao Bhole is far far from satisfactory. It is never snappy and never attractive throughout the picture. Bhole's idea of a "gazal" is so provincially Maharashtrian that a "gazal" sounds like a village "lavni".

Photography is good throughout and excellent in parts. Sound is quite satisfactory. The settings are as usual very attractive and artistic.

If Prabhats intend to produce pictures of this type in future, they may as well stop picture production now rather than lose their well-earned reputation in the long run.

"Ten O'clock" is a childish affair as a motion picture and may appeal to the pansy-boys and budding butterflies from our colleges. For the intellectual there is nothing in the picture.

WITHOUT FEAR OR FAVOUR

"Filmindia" reviews all pictures worth reviewing, whether they are advertised in "filmindia" or not. The idea of doing so is to provide correct guidance to the readers.

Shahu Modak beats the girls in grace every time. Here Snehaprabha pales before him in "Pahili Manglagour", a Social picture of Navyug.

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INTERNATIONAL BROADCAST

INDIA CALLING

WADIA GROWS GREATER & GOES STRONGER

New Theatres' Disappointing "Meenakshi"

Picture Provides No Entertainment

Murdering K. C. Dey Once Again !

MEENAKSHI

Producers: *New Theatres Ltd.*
Story: *Manmatha Roy*
Language: *Hindustani*
Photography: *Bimal Roy*
Audiography: *Bani Dutt*
Songs: *Pandit Bhushan*
Music: *Pankaj Mullick*
Cast: *Sadhona Bose, Ahindra Chowdhury, Najmul Husein, K. C. Dey etc.*
Released at: *Krishna Cinema, Bombay.*
Date of Release: *7th Nov. 1942.*

Director:
MODHU BOSE

That Warner picture, "All This And Heaven Too" has given birth to a number of ill-shaped and twisted Indian "babies", all over the country. Some pictures, like "Anjan" of Bombay Talkies, have inherited more of the physical shape from the parent picture while others, like "Meenakshi", are spiritual children.

When a country's traditional culture goes begging for a foster parentage to a foreign land, pictures like "Anjan", "Basant" and "Meenakshi" are produced.

These illegitimate products bring home a sense of shame to those enthusiasts who take a patriotic pride in the progress of our film industry.

It seems that our producers haven't the common horse-sense even to copy well.

Because month after month, we see clumsy, twisted copies made of great foreign pictures.

"Meenakshi" is one such abortive attempt made by New Theatres to revive their old glory in motion picture production. Of course, the producers have stretched their imagination and exercised their intelligence to cover the tracks, but in doing so, have lost their way with the net result that "Meenakshi" becomes an awfully boring picture throughout its thirteen thousand and odd feet of length.

The man who brought the first dancing girl to the screen. seems to have done the greatest harm to our industry. Because, if a dancer is cast in a picture, the director forgets to tell the story and keeps his girl dancing in his picture. To find illustrations in support of this statement, pictures featuring Sadhona Bose, Leela Desai and Sitara may be seen.

It does not seem to have occurred to these directors that dancing is merely an additional asset to the acting talents of these dancing heroines. For some mysterious reason, these directors keep imposing on the public one or two dances by these dancers in their pictures without any rhyme or reason and at the sacrifice of the fundamental story.

One such dance has also been put in, in 'Meenakshi', and this dance does not help the story even a wee bit to move forward. The dance is supposed to be a vision, brought before the eyes of the students, from a story which Sadhona as a school teacher tells to her pupils. Only Modhu Bose could stretch his imagination so much.

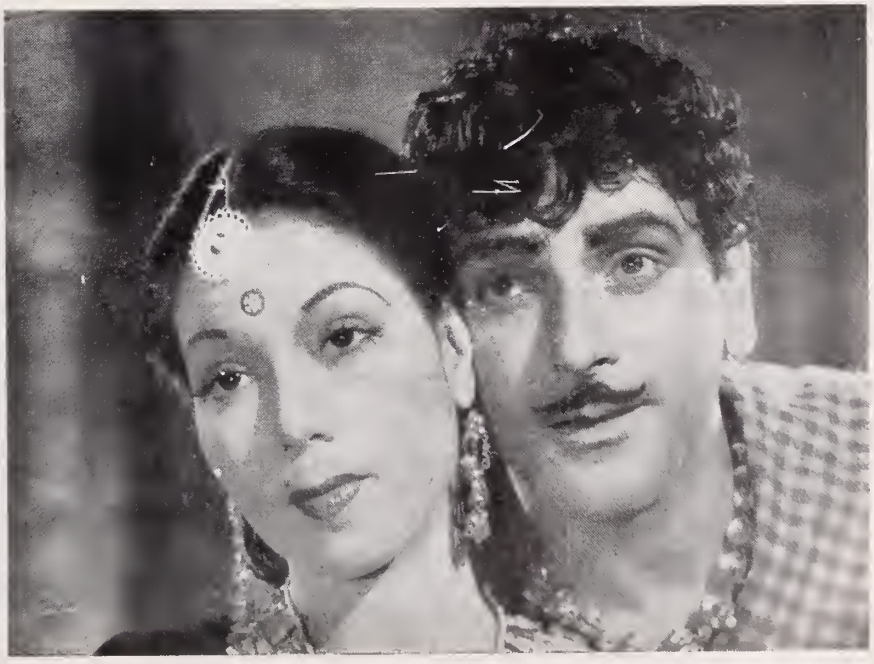
A SILLY STORY

"Meenakshi" contains perhaps the silliest story ever produced on the Indian screen. "Meenakshi" is an orphan child under the guardianship of her uncle.

An aged ophthalmic surgeon is supposed to have fallen in love with her when he was called to examine her eyes. A marriage is discussed and arranged and the uncle decides to hand over the girl to the old man for five thousand rupees.

On the wedding day, Meenakshi escapes in search of her maternal uncle, who does not make an appearance at all in the picture, and meets Amitabha—a gay and wealthy bachelor.

And now begin, the most supine and unconvincing romantic inter-



In "Bhalai" a picture of Silver Films, Sitara and Prithviraj make a new emotional team. Prithvi's above-the lip decoration, however, looks a bit silly.

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RATANBAI and PAHARI SANYAL

in

"SAHELI"

with

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Directed by:—S. M. YUSOOF. ● *Produced by*:—RATANBAI BEGG

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ludes between the girl and the boy. After some tame and long-distance love-making, they fall in love with each other and, probably, to prolong the picture the girl runs away for a time, leaving the boy heart-broken as usual.

The girl takes the job of a teacher and of all the damned spots in the world, with the strangest coincidence, she finds a billet with the mother of the hero.

The mother, as was expected, loves Meenakshi as if in anticipation of making the girl her future daughter-in-law.

By this time, the hero has completed his penance of love, and now it is his turn to make an appearance. True to the expectations, he gate-crashes in that time-worn situation of the hide-and-seek game, and the heroine helps the audience to guess correctly by holding the hero's hand.

Another interlude of romance is brought in to raise new hopes of permanent happiness in a conjugal union. Had the drama ended here, the picture would have been too short. Probably realising this, Director Modhu Bose saves the situation by chewing the gum a little longer, even though its flavour had long disappeared.

With a sudden and yet remarkable ingenuity, Meenakshi loses her eyesight. That she would lose her eye-sight sometime during the picture was known to everyone in the very first reel of the picture. And yet, the audience sympathetically conspired with the director to contribute some drama to the hide-and-seek game started in the first reel.

Meenakshi, of course, runs away, urged by love and its inherent sacrifice. And again strangely enough, she falls into the hands of the very same eye-specialist who had bargained to marry her.

And now comes another sacrifice of love in which the surgeon takes a great risk and operates on Meenakshi's eyes. Once again, in keeping with general expectations, the "dangerous" operation becomes successful—a miracle in a million. By this time, the entire misunderstanding disappears and the hero comes, smilingly, to claim his victim—the heroine.

It is a tall story. And if Manmatha Roy and Modhu Bose want us to believe this, they must tell us another.

SADHONA FAILS

Sadhona Bose is the centre of attraction. As "Meenakshi" she has nothing to do beyond looking rural and carrying a suit-case. She does this well. The single dance which she gives in the picture could be removed and placed in any other picture and it would fit in well there too. From what we see of Sadhona in this picture, she seems to have forgotten what little acting talent she had before.

Najamul Husein as 'Amitabha', proves a sore disappointment. Even before delivering his dialogues, he seems to swallow them. At moments his features give you a glimpse of the owl and those, who have thought that Najamul would make a handsome hero of the screen are compelled to revise their impression in a hurry after seeing the owlish expressions.

The happiest man in the picture is K. C. Dey. Never was blindness a greater boon than in case of Dey, who is saved by nature the misfortune of seeing his emotional murder from picture to picture on the Indian screen. If sight is granted to K. C. Dey for two and a half hours, he will pray for blindness again after seeing 'Meenakshi', wherein this great artiste is turned into a singing mendicant without the least pretence of even attempting to give him a logical existence in the story.

None of the other artistes does anything worthwhile even to merit a criticism.

The music of Pankaj Mullick lets you down six times in the six songs of the picture, while, the less said about Modhu Bose's direction, the better.

In short, 'Meenakshi' miserably fails as a motion picture either in entertainment or in instruction and in both. It will be a waste of good money to see a picture like this, merely because it is produced by New Theatres.

Ashok Kumar is improving faster than you expected. Here he is wooing Mumtaz Shanti in "Kismet", a social story of Bombay Talkies.

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OUR REVIEW

Dalsukh Pancholi Produces Another Thunder!

'Zamindar' Draws Huge Crowds At West End

Baby Akhtar's Sweet Performance

Once again Punjab's leading producer Dalsukh Pancholi has given another box-office success after his remarkable hits in "Khazanchi" and "Khan-daan". Purely from the production point of view, the new picture is a decided improvement over the previous ones, and day by day Dalsukh Pancholi threatens to improve till one day he will wrest the supremacy of production from the old stagers in the industry.

The plot of the story is built on too familiar lines in which a bad Zamindar grinds down his poor farmers and exploits them mercilessly. This theme has come in a number of pictures recently on the Indian screen, and the course and the end of the story are well anticipated by the audience all throughout leaving no dramatic suspense to maintain the continuous interest of the spectator.

THE USUAL STORY

The property of Ganesh the Zamindar has been faithfully and loyally looked after by Raghbir, his estate manager. Raghbir has a grown-up daughter in Rupa.

But suddenly the Zamindar returns, takes charge of the property and dismisses Raghbir, who is thrown back into the lap of poverty to struggle as best as he can.

Ganesh has a grown-up son in Karan and a grown-up daughter in Tara. Though both children are modern, they are more kindly souls than the father. So when Ganesh tries to buy up the lands of the farmers by coercion and through the agency of Baini, the children protest vehemently.

Baini is a crook and a low type who is also anxious to double-cross Ganesh to make his own profits. In securing lands, a lot of blood is shed and a little child is also killed. The son, Karan, rebels against his father and leaves the roof of his father in disgust. The farmers decide to kill Ganesh to end his tyranny and oppression. In a blind ballot it falls to the lot of Raghbir to shoot Ganesh, the Zamindar.

All along, in the shadows of the Zamindar's mansion has been living a sweet, blind girl by the name of Rambha. This is a beautiful touch in the story which portrays a contrast showing that right in the shadows of wealth lives grim and blind poverty holding precariously to human life.

ZAMINDAR

Producers:	*Pancholi Art*
Language:	*Hindustani*
Screenplay:	*Imtiaz Ali Taj*
Music:	*Ghulam Haider*
Photography:	*M. N. Malhotra*
Audiography:	*Ishan Ghosh*
Cast:	*Shanta Apte, Manorama, Baby Akhtar, and others.*
Released at:	*West End, Bombay.*
Date of release:	*18th Dec. '42.*

Director
MOTI GIDVANI

On the eve of Ganesh's murder, this blind girl meets Ganesh accidentally and gives some sound advice. Ganesh repents and decides to make amends for his past behaviour. No sooner he does so, he is shot in the back by some mysterious person.

For a while, Raghbir is suspected, while Karan is actually put into the lock-up, because his gun was found on the scene of the murder. But ultimately, it all clears and Baini is hauled up for the murder of Ganesh. It is unnecessary to mention that Rupa and Karan being the younger brigade of artistes lead the team of romance. In the end they get each other.

Producer Dalsukh Pancholi who seems to have secured the knack of producing box-office hits one after another.

GULAM HAIDER FAILS

This familiar tale is unfortunately told also in a very familiar strain leaving no novelty in situations or presentation.

The direction of Moti B. Gidvani is a considerable improvement over his work in "Khazanchi". At places, his technical direction has helped quite a few emotional situations. The photography could have been better with a little more care. The sound was quite satisfactory.

Ghulam Haider, the much-boosted music-director has entirely failed to deliver the goods. We feel that his stock of music is exhausted the way he used old "Khazanchi" tunes in the back-ground. This man's idea of giving overloud mu-

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Direction: **ANAND KUMAR.** *Camera*: **Vasant Jagtap.**

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Sadiq, Producer Kardar's right hand man, an assistant and colleague in many a successful picture of Kardar, is editing "Sharda". Sadiq is already on the sets of "Namaste" as a co-director.

sic is far from happy. Doing so creates a terrific din in the auditorium, and the spectators cannot enjoy the finer shades which are a principal feature of Indian music. Dalsukh Pancholi should look out for another music director, if he wants more novelty of music in his new pictures. One gazal by Baby Akhtar and one tune sung by Miss Panday were however quite attractive.

Miss Madhuri Panday gave a sparkling dance full of sex and vigour. This dance incidentally becomes a highlight of the picture.

The dialogues were in the usual inimitable 'Imtiaz' style. Only sometimes they sounded too pedantic, especially when high-sounding, literary words were spoken by the blind girl.

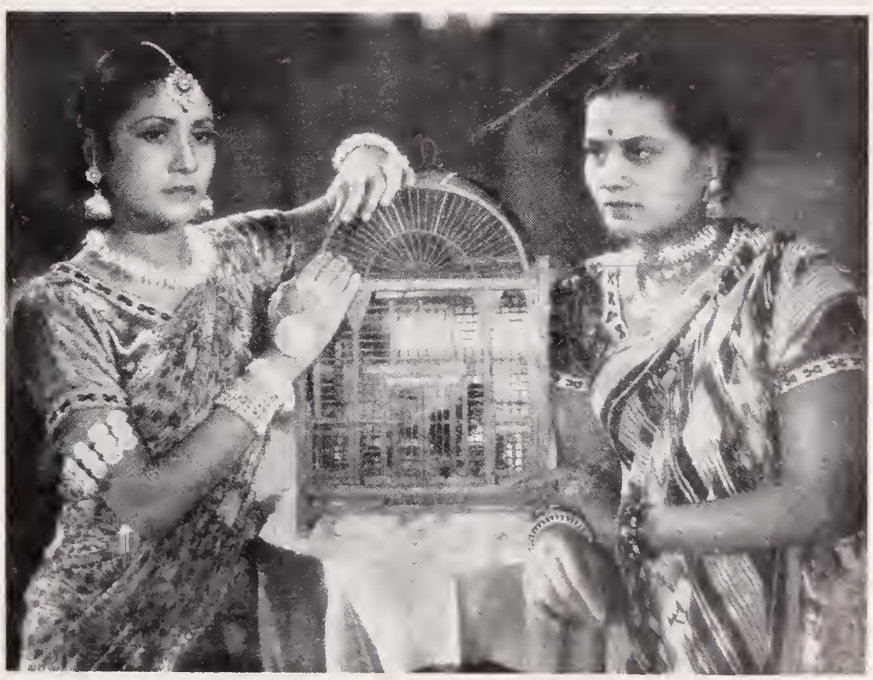
SHANTA APTE FAILS

Shanta Apte was the main attraction in the picture. As such her work deserves close scrutiny. Her performance as an actress was entirely disappointing; her music more so than ever before, while her dialogues were spoken in an accent which is foreign to Urdu. From the picture we find that Shanta Apte has developed a potato face which registers emotions rather slowly. Add to this face, her already extra thick lips and imagine the hideous shock you get, when her big close-ups are presented on the screen.

Narang, the hero of the picture, is another great disappointment all round. He speaks a Punjabi Urdu with rotten accent, that takes the beauty off the well-known writer's dialogues. He has in addition no cinematic action whatsoever.

The best performance in the picture was given by little Akhtar whose sweet and sympathetic face won the heart of one and all. Manorama had a very nice role to play and she could be said to have done pretty well. The rest of the lot were just so-so, with M. Ajmal being stereotyped.

And yet, with all these defects, "Zamindar" is produced in a popular strain and has enough entertainment in it to draw crowds for weeks. The picture is worth a visit to see little Akhtar give her sweet and sympathetic performance.



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OUR REVIEW

Good Theme Wasted In "Churiyan"

Poor Direction Makes A Poor Picture

Maya Bannerjee Gives Good Work

Here was a good story idea which could have become an excellent emotional drama if only the story-writer had a little more imagination and intelligence.

The village bangle-seller, a common institution all over the country, was a happy figure to be glamourised for the screen. It could have provided a popular box-office angle in addition to the ever-moving drama that surrounds the village bangle-seller. But the writer's pen seems to have stuck to the paper in an highly unimaginative rut, with the unfortunate result that "Churiyan" has become a poor series of topical village shots bereft of any drama or deeper human emotions.

"Churiyan" is a tragedy of a golden opportunity lost. The photoplay writer is in a large way responsible for the failure of the picture as a motion picture story and the final grace has been delivered by the inefficient and unimaginative work of the two new directors.

Had the photoplay script been written by a man with more experience, imagination and intelligence, "Churiyan" would have become an emotional masterpiece with its inherent human theme.

As it is, it is a slipshod production, which, though it does not exactly bore you stiff, yet leaves you dissatisfied and a little angry with the story-writer.

A VILLAGE STORY

The story is simple. Anwar Chacha, the village bangle-seller, though a Mahomedan, is loved by all the maidens in the village. He has grown old with the village and sighs and smiles with its inhabitants.

Shyamali is the young, pretty daughter of a poor widow and being the heroine, naturally the most attractive person in the village. She is in love with a young village lad, Kishan. Kedar Babu, the estate manager, inspite of his being a married man, cultivates an eye for Shyamali and wants to marry her by hook or by crook. When the hook fails, he takes to the crooked methods and defames Shyamali. Shyamali and Kishan become rebels and they are encouraged by Anwar Chacha, the bangle-seller, who calls Shyamali his own daughter. This triangle keeps expanding and contracting through thousands of feet and through the time-worn situations so often seen on the Indian screen and ultimately Kedar Babu's attempt to marry Shyamali is foiled

CHURIYAN

Producers:	*Prakash Pictures*
Language:	*Hindustani*
Story:	*V. Aundhker*
Cinematography:	*G.N. Shirodkar*
Audiography:	*T. K. Dave*
Dialogues:	*Om Prakash Sharma*
Music:	*S. N. Tripathi*
Recorded on:	*R. C. A. Photophone*
Songs:	*Pt. Indra, Sharma and others*
Released At:	*New West End*
Date of Release:	*7th Nov. 1942*

Directors: K. J. PARMAR & L. J. BHATT.

Mr. P. B. Zaveri, a new producer, who threatens to monopolise the entire production field by mass production.

In "Saheli" a Star Picture, Ratan Bai and Pramilla team together to give a thrilling drama.

and when he rushes with a gun to the wedding ceremony of Kishan and Shyamali, we automatically wait for the last moments of Anwar Chacha, who true to expectations, faithfully intercepts a bullet from the villain and dies in saving the hero as did Ebrahim in "Khan Daan."

The hero and the heroine are united and the villain gets his dues. And in the end to show that Anwar Chacha has not been forgotten, the important parties pay a well-behaved homage to his grave.

BAD RECORDING

The picture has numerous production defects. The sound recording of the songs is so subdued that what little charm one could have got from the music is also lost. The recordist must be given a walking-ticket and not allowed to indulge in such expensive experiments. The music is just so much new wine in old bottles—and the bottles have not been scraped clean of the old labels. Barring the first song which has some meaning and purpose in it, though less poetically worded, and the last one which had some poetically emotional flight, the rest of the songs are just words stuck together to crowd a musical metre.

Photography suffers from too much light at places and the field back-grounds used in indoor shots to lend an out-door effect are too obviously artificial. The painted backgrounds being flat lack depth of perspective. For such effects a contrastive scheme of painting is more useful. Add to this some careless processing and imagine the copy on the screen straining the eyes.

"Art Suggestion" by Kanu Desai, a well-known artist of Gujarat, seems to have remained at the suggestion stage and not travelled to the screen.

The dances by Chiman Seth would have become more effective if their accompanying music had been louder. Here again the recordist ruined the effect.

THIS PREM ADIB

Reviewing the artistes' work, Maya Bannerjee attracts the most attention because of her vivacious and sparkling performance. Shakir as "Anwar Chacha" is a good cast and does well—very well at places.

Jeewan as "Kedar Babu" over-acts all the time and becomes a loose fit for the portrayal he was expected to give.

Prem Adib, as usual, is the biggest disappointment. This boy just couldn't act even the simple village-boy role which he was asked to play. He just kept on making faces and bad faces at that.

Gulab, our seasoned veteran, was good as usual as the mother of Shyamali.

Baby Tara has a face, I would not like to see on the screen again if the producers keep on calling her a baby. Some of her scenes were precociously vulgar for her age and bored me stiff.

Well, though "Churiyan" doesn't entertain one fast enough yet it doesn't bore. It is a slightly crude and clumsy motion picture with a splendid basic idea and at any time it is a better picture than Prabhat's "Ten O'clock" or New Theatres' "Meenakshi."

If the readers have some spare cash for the week-ends, they may as well spend it on "Churiyan."

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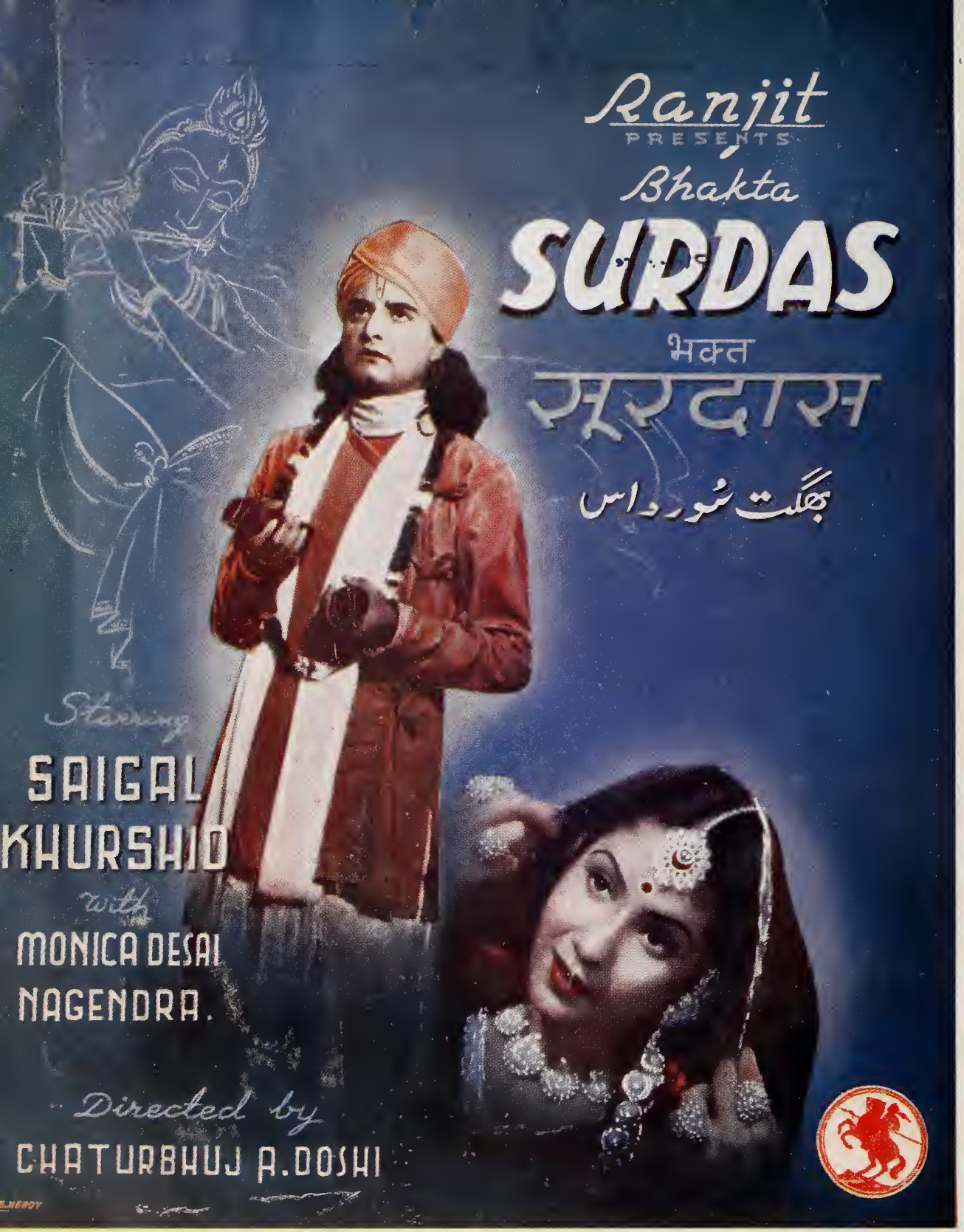

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